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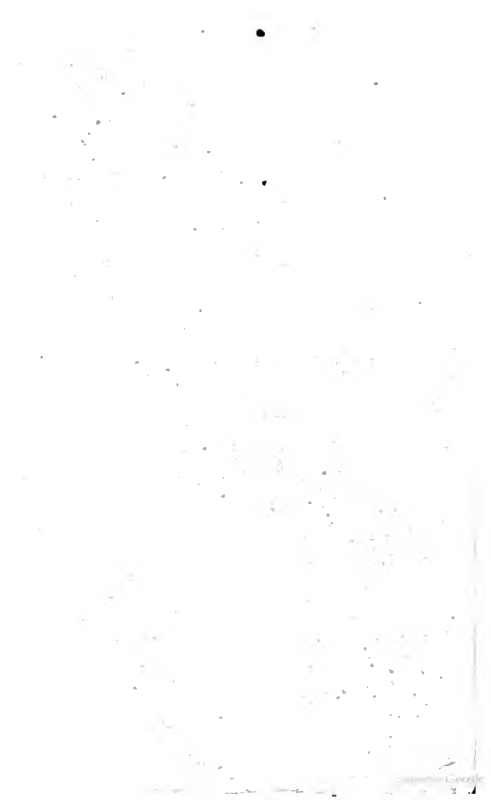
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NOTES ON MODERN
PAINTING AT
NAPLES



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NOTES ON MODERN
PAINTING AT
NAPLES



BY

LORD NAPIER



LONDON

JOHN W. PARKER AND SON WEST STRAND

1855

P R E F A C E. .

IN sending the following pages to the press, the author is sensible that the slenderness of his subject must appear enhanced by the anxieties of the time, and he owes it to his readers and himself to explain the origin, and excuse the publication of a volume which would scarcely have beseeemed even a vacant and indulgent season.

It was the fortune of the author to hold a diplomatic employment at the Court of Naples, during a period in which the appropriate pastimes of that pleasant city were discarded for the illusions and regrets of political change. These transactions, of which the melancholy issue is notorious, were of a nature to engross and often to darken the thoughts of one, who had an intimate knowledge and a foreboding view of the revolutionary drama; the resources

of society were limited by the suspicions and passions which altered and envenomed the conversation even of cultivated men; and the author was induced, alike by necessity and taste, to expend his relaxation and recover his serenity in the study of the local Arts.

The common round of curiosity at Naples is soon explored—that in which the traveller is directed by his chattering cicerone or modern handbook; but beyond, there lies a whole region of remote deserted sanctuaries and palaces, where the patient votary of the Past may wander for months unsatisfied, and compare the seats of an impoverished religion and extinct aristocracy with the painful records of old Dominici and Celano. Many hours were thus gratefully bestowed by the author during the long Neapolitan summer, in the sacred or palatial shades, far from the cares of the cabinet and the tumult of the peopled shore, before the silent altars, or in the courts and galleries of the grand forsaken houses, where the vine wanders from the broken pergola, and the fresco blisters in the sun. The zest of such excursions was in a manner height-

ened by the contrast, which they presented to the debates of the labouring world around, and the author had frequently reason to believe that his path was beset by the police, who conceived that they were tracking a conspirator when they were only chasing a virtuoso. Great must have been the vexations and perplexities of the weary myrmidons of Campo Basso and Morbilli prosecuting the steps of the agent of Palmerston to crypts, and sacristies, and cupolas, and up the marble stairs wasted by sordid feet, where misery traffics with the relics of ancestral splendour, forcing the panels for intelligence, of which he had just been admiring the intarsia; intent upon Tower muskets, ciphers, and foreign subsidy, but sequestering the ivory *Addolorata*, arresting the mythologic gem, or capturing the morsel of majolica; breaking into the fancied confabulation of Calabrian bravos, and discovering the saints and martyrs smiling and suffering on the wall. These artistic episodes of an agitated life brought the author into the company and confidence of the living painters of the country, who, profiting by the example of their predecessors during the

rebellion of Masaniello, did not exchange the academy for the market-place, or the pencil for the stiletto, but kept their burdened studios in patience, and expected the revival of patronage with peace. The kindness and assistance which the author experienced from these accomplished persons, the interest of their recollections, the value of their labours, the vicissitudes of their lives, combined to inspire him with the desire to make their genius and necessities better known to his countrymen; and with this view he collected the following notices of their biographies and productions, which were intended to appear in a cotemporary magazine. Materials, however, accumulated to a greater extent than had been anticipated; the author was called, in the exercise of a vagrant profession, to other destinations and pursuits, his manuscript seemed too long for an article, and too slight for a book; it was laid aside, and, apparently, suppressed for ever.

A recent visit to England, occasioned the author to revert to his neglected composition with an elastic partiality, which may have been prompted rather by vanity than by discrimina-

tion; but he saw in the prevailing predilection for all that concerns the history and practice of the Fine Arts, a warrant for believing that his work, however diminutive and restricted, might yet possess some favour with the numerous class of collectors and conosciuti as a careful and particular exposition of a subject, in which there was, indeed, little to be said of value, but upon which nothing whatever had been said before; nor is he without a hope that among much that is set down superfluously, there may be some data useful to future compilers, and fitting to be incorporated in the encyclopædias of painting. Should the author in these expectations be mistaken, and should his inquiries prove neither available for the domestic dilettante nor for the dictionary, he trusts that his incapacity may yet be profitable to the objects of his narrative, and that the living artists of Southern Italy may obtain by his instrumentality more attention and encouragement from the traveller than has hitherto fallen to their share.

The *Notes on Modern Painting at Naples* are offered to the public as they were drawn up in

the year 1851, without alteration or expansion, though, on a deliberate review, the author is aware that he may sometimes have permitted the enthusiasm of a novel occupation and the warmth of personal regard to impart a higher colour to his commendation than would be approved by an experienced professional critic; he also laments that the difficulties of correspondence and the remoteness of his present residence have rendered him unable to follow up his subjects to a later period. The Arts in Italy, like every other branch of industry, suffered severely from the disorders of 1848. The absence of foreigners, the suspension of public works, the reduction of private fortunes, the terror of the ecclesiastical bodies dried up the life-springs of those whose existence is nourished by the ease and fulness of a polite and superstitious society. Nor are the resources and confidence of the community yet confirmed. The exhaustion of the Peninsula is prolonged by the debts inherited from the revolutionary exchequer, and by the oppressive maintenance of foreign and mercenary troops. Should the general peace be restored

and maintained, the experience of former times assures us that this state of suffering and fear will not be of very long duration. When the last throbs of the revolutionary heart are still, then will begin the period of protocols, and diplomacy will devise how jealous armies may measure off their mutual retreat. The French will muffle their eagles on the Capitol; the Austrians will concentrate their battalions within the bounds of indefeasible treaties and hereditary right; King Ferdinand will cease to multiply his republican Prætorians. As the apprehensions of authority are put to sleep, a tardy mercy will be extended to the exile, and one by one the patriots who have aged in fetters will go free. Those will again be the years of academies and carnivals, of the triumphs of music and the pomp of priests, the affluence of strangers and the deep indulgence of the '*dolce far niente*;' but in vain the fabric of ghostly and German dominion will be glossed with a fair exterior, and filled with the noise of gladness; below the flowers of sensual civilization the ineradicable root of conspiracy will spring anew. The prosperity of Italy, like the wealth

that waves over the track of its subterranean fires, is the pause between two convulsions.

It only remains for the author to express his regret that causes, impossible to foresee and unnecessary to explain, have prevented the appearance of these notes, until they have lost their first freshness, and until persons and events, treated as living and contemporary, have receded into the past.

CONSTANTINOPLE, *August 12th*, 1855.

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MODERN PAINTERS OF NAPLES.

PART I.

THE municipal spirit and passionate local attachments of the Italians are nowhere manifested with more intensity, than in their histories of Art. Malvasia, Ridolfi, Soprani, magnify the merits, and register the triumphs of their respective schools with the minuteness of provincial antiquaries, and the intemperance of religious sectaries. Even Vasari, though his enthusiasm embraced a wider field, cannot be exonerated from a zealous, if not an unjust, predilection for his countrymen. While the pretensions of Venice and Bologna, Florence, Genoa, and Rome were urged and contested with various reason or success, the Neapolitans were long insulted by a common silence or contempt, without making a commensurate effort to obtain recognition and redress. Eugenio and Celano, in their works on the sacred antiquities of their city, denounced the ignorance and prejudice of its enemies, and asserted the claims of native genius:

Massimo Stanzioni and Paolo di Matteis successively offered to seize the pen in defence of the Academy, to which they added the reputation of their pencils; but these partial and abortive attempts could not produce a convincing impression in favour of an obscure and disputed cause, and it was not until the beginning of the last century, that a biographer was raised up, whose diligence and fierceness, if not his ability, might promise to redeem the depreciated credit of his nation.

Bernardo de' Dominici. Bernardode'Dominici was a painter and the son of a painter. Deriving his instruction, in the second degree, from the corrupt examples of Giordano and Mattia Preti, it is not surprising if his productions fell below mediocrity, and if his criticism were not more correct or elevated, than his canvass; yet he had formed a worthy appreciation of the dignity of his art, and was inspired by the ambition to perpetuate the memory, and raise the glory of its professors. In the year 1727, he offered to the public the first fruits of his prolixity and patriotism in the life of 'Luca fa Presto.' Eighteen years later, his laborious collections were completed, and he delivered to the world the three quarto volumes of that compilation, which commemorates the painters, sculptors, and

architects of Naples, from the semi-fabulous Tauro, the protégé of Constantine, to Cavaliere Francesco Solimena, the correspondent of Prince Eugene. The book is one, of which it is difficult to speak with sufficient gratitude and sufficient condemnation. The tedium of a diffuse and barbarous narrative is not relieved by the frequent introduction of the mythology and moralists of antiquity, and the weariness of the reader is often exchanged for anger in perusing the inflated commendation of indifferent or worthless objects. There is little critical analysis, little discovery of recondite, documentary, or monumental proofs. Tested by the prevailing taste for ecclesiastical antiquity, the primitive and progressive ages of the arts are dismissed with too much credulity and negligence, while a partial indulgence is shown for the frivolous compositions of cotemporaries and friends; yet the absence of such a work would cause a void in the literature of art, which could never be supplied, and the generous student will not refuse his admiration to a drudging and simple devotion, which gathered so many particulars of fruitful lives lapsing fast to oblivion, and placed on record so many triumphs of the pencil and the chisel, which have long since yielded to innovation or decay.

The subject thus laboured by Dominici, though it may not possess all the interest, with which it was invested by his fondness, is certainly not devoid of value, and would still repay the inquiries of the modern critic and historian. The kingdom of Naples has inscribed fewer eminent names on the annals of painting, (and to painting our attention is here alone directed), than the sister states of Italy, but in no other region can its records be traced in more unbroken succession, or prosecuted to a remoter antiquity. No prodigies ravished from its altars hang in uncongenial society on the secular walls of northern galleries; but the Neapolitan churches contain characteristic, if not exquisite specimens of expanding, perfected, and declining art, and the Neapolitan soil teems with incomparable examples of antique design. The sepulchres of Campania and Magna Græcia, and the excavations of Pompeii, supply the types, during several ages, of the classic pencil. The catacombs of Parthenope illustrate the devoted piety and diminished skill of the primitive Christian period. In the museum of the modern city are collected the numerous remains of the Byzantine manner furnished by the provinces, which adhered to the allegiance, or inherited the traditions and ceremonial of the Eastern Empire.

The accuracy, or scepticism of recent research may cancel the consent of centuries, and deny the sacraments of the 'Incoronata' to the hand of Giotto; but those remarkable frescoes rival the first surviving efforts of his emancipating genius. When the enterprize of the early Flemish artists opened the whole field of nature to the study of the painter, and placed a new vehicle of representation at his command, Antonella da Messina and Antonio Solaria, named *Lo Zingaro*, diffused the practice of the masters of Bruges, and imitated the universality and elaboration of the Van Eycks. In the succeeding century, while Andrea Sabbatini da Salerno brought the principles of the Ideal from the Academy of Raffaello, the manner of Buonarrotti was inculcated by Marco da Siena, the least repulsive disciple of the energetic school. Nor did the Neapolitans fail to share the struggle, and reflect the conflicting doctrines of the eclectic and naturalist teachers: Stanzioni Vaccaro and Mattia Preti followed the maxims of Bologna with inferior purity and power; Berardino Siciliano mingled a native piety and tenderness with the lessons of Domenichino; Carracciuolo debased the unlovely reality of Amerighi; but Ribera ennobled it with an

austerity and elevation congenial to the blood of Spain.

Luca Giordano. In the second half of the 17th century, the Neapolitan Academy, which had been hitherto contented to accept the rule, and obey the impulse of foreign innovation, usurped an initiative, which was, unfortunately, the initiative of evil. It produced, in the person of Luca Giordano, the most portentous instrument for the corruption and ruin of the arts. The unparalleled facility of that pernicious, but versatile and powerful genius, became the theme of general emulation; and his disciples vied with those of Cortona and Maratti in accrediting a manner, in which a superficial dexterity in covering prodigious spaces was accepted in lieu of every studious beauty. Painting itself seemed to reach its dissolution in the imbecility of Matteis, and the extravagance of Solimena.

Raphael Mengs. The middle of the last century witnessed an attempt to redeem the pictorial arts from this depravity into which they had been plunged by the Italian *Barocchisti*; and it was an ominous feature in the abortive revival, that the traditional abodes of genius and invention submitted to be reformed by a forcign pen and a

foreign pencil, that they accepted the canons of purified taste from Winckelmann and Mengs. The labours of the Saxon Caracci are more conspicuous at the second, than at the earlier capital of King Charles III.; but the corrective, which was administered by his teaching, joined to the predilection for classical forms consequent on the exhumation of the Vesuvian cities, had a sensible influence on the Neapolitan Academy. The works of Diana and Bonito betray, even in the representation of devotional and legendary scenes, the subdued and severer treatment imposed by the new manner; the change of subjects followed the change of style; political revolution completed, what the sceptic and the virtuoso had begun; and the classic deities of David obtained a facile, though a transient triumph over the picturesque and populous Pantheon of Catholic art. The last service was appropriately expended on the most favoured shrine, and the frescoes of Gigante in the vaults of the Madonna di Piedigrotta may perhaps be cited as the expiring effort of the religious pencil.

Monsieur Wicar, under the patronage of King Joseph, brought the repertoire of Parnassus and Plutarch to the realm of St. January, and became director of the academy

*Monsieur
Wicar.*

founded by the dynasty of Buonaparte. His reign was brief, for he was expelled by King Joachim, in consequence, it is reported, of having consulted his private interests in the official plunder of the Vatican. However this may be, Monsieur Wicar is known to the present generation of Neapolitans by his portrait of General Massena, which is preserved in the palace of Portici along with those of Napoleon, King Joseph, Murat, and several other members of the Corsican family—effigies, which contemplate the spectator with a mournful, and now an almost ominous significance.

The period of French government was unavoidably barren in artistic productions worthy of commemoration. The ecclesiastical establishments had been abrogated or impoverished; the nobility had been decimated in revolution and civil war, their feudal revenues were extinguished, their estates confiscated, sold, or parcelled among their children. The arts, which had clung to the religious and aristocratic orders, as the Italian vine clusters round the luxuriant arms of the poplar or the elm, pined upon the barren props of an official academy and a military court. The names of Tito Angelini and Giuseppe Cammerano were, however, for so many years familiar to their

countrymen, and were so closely identified with the cultivation of a style, which forms an indelible, though a repugnant chapter in the history of painting, that they may be permitted to arrest our momentary attention.

Tito Angelini still lives, and is upwards of ninety years of age. *Tito Angelini.* When asked, to whom he owed his first lessons in design, the angry patriarch of painters will avow no other masters, than nature, inspiration, and the antique; and he appears even more disposed to denounce the degeneracy and aberrations of present times, than to revive the recollections of his youth. The companionship of David, while yet a pensioner at Rome, of Louis XVI., is the sole extraneous remembrance, to which he seems to revert with some complacency. To his own works, indeed, at every period of his life, he alludes with pride, and dilates with a senile satisfaction on the academic studies from the naked figure, which are suspended on his walls, to the exclusion of those offerings of contemporaries or scholars, which ever form the most becoming decoration of the artist's dwelling. The encroachments of old age have not disfigured the original disposition of Sig. Angelini. He was never noted for an amiable

temper or a liberal mind. Born at Aquila, according to credible authority, and educated at Rome under Corvi, Sig. Angelini was appointed principal teacher of drawing in the Neapolitan Academy, under the presidency of Wicar, and this post he retained during forty-three years, though his functions were shared by Giuseppe Cammerano after the restoration of the Bourbon dynasty. Without any ability in composition, or knowledge of colour and chiaro-scuro, without any sense of beauty, of expression, or of grace, Sig. Angelini, in the true spirit of an arid pedagogue, inculcated the art of designing anatomical forms with an exactness, which was not exceeded by Camuccini or Gerard. In his hands, the pencil remained the slave of the antique marble or the athletic model; and it would be difficult to estimate the influence, which such a course of instruction, during almost half a century, must have exercised in retarding and repressing the development of genius. The moral character of Sig. Angelini was always estimable, and he is respected for the sincerity, with which he has ever avowed his attachment to his Gallic patrons: he never stooped to conciliate the favour of the Bourbons by any subserviency, and the Neapolitans delight to relate, that he not only drew the

grotesque physiognomy of King Ferdinand I. with unflinching fidelity, but replied to the remonstrances of his astonished sovereign with surly independence. The name of Angelini will be more honoured in the department of the chisel, than in that of the pencil, through the acknowledged eminence of the painter's son, who is thought scarcely inferior to the best living sculptors of Italy, and is especially distinguished for the vigorous similitude and elaborate manipulation of his busts from the life.

Giuseppe Cammerano, the associate of Angelini, was a proficient *Giuseppe Cammerano.* in the same style, and enjoyed in an almost equal degree the unpopular gift of longevity. Born at Sciacca in Sicily, in the year 1766, and pensioned by the Bourbons at the outset of his artistic career, he retained such an attachment to his benefactors as withheld him from accepting the avowed and official position of academic professor during the usurpation, but did not prevent him from enjoying the emolument, and performing the duty of teacher of drawing in the Institute. The title was added to the salary and the functions on the return of the legitimate dynasty; and until his death in 1850, Sig. Cammerano divided the labours and the reputation of his elder col-

league. He now participates in the same depreciation and reproach. Inferior to Sig. Angelini in accuracy of drawing, Sig. Cammerano had a greater versatility, and a practice, if not a knowledge of colour, which has enabled him to leave, in the palaces of Caserta and Naples, convincing proofs of his comprehensive incapacity in fresco and distemper. Of his powers in oil, an appreciation may be formed in the great antechamber at Capodimonte, where the painter has represented the royal race of Naples in three generations. In the centre of the canvass, and a grove, is elevated a rustic bust of Ferdinand I., wreathed with garlands, and sufficiently resembling the satyr of the wood; the corpulent figure of King Francesco clad in a sky-blue coat, nankin trowsers, and Hessian boots, advances with an air of absurd enthusiasm, and offers to inscribe some pious motto on the paternal pedestal; the late Queen Dowager, and her children, the living members of the reigning house, are placed around in attitudes unhappily designed to be sentimental or frolic. The incomparable ugliness of this production is heightened by the contrast of a composition by Angelica Kaufmann, which hangs at the opposite end of the apartment, and portrays, in the sweetest colours and most graceful distribution,

King Ferdinand, his Queen Maria Carolina, and their family; the royal pair as yet unvisited by misfortune and unstained by blood, in the pride of power, and the maturity of strength and beauty; the children in various acts of sport, study, or endearment. In this picture, the gentle genius of the paintress has infused an air of Arcadian tranquillity and artless love. The heart of the spectator is chilled, when he reflects upon the calamitous or guilty scenes, in which those persons, so prosperous and so gay, were mixed in after life by evil fate. There you may see the future Queen of the French. She leans upon the harp, which Madame de Genlis had brought to her mother's court, and smiles, unconscious of coming grief. Sig. Cammerano did still greater wrong to Theseus, Hector, and Minerva, with the Muses and the Arts, than to the family of Bourbon. It would be idle to recapitulate his mythological misdemeanours. Though a bad painter of royalty and Olympus, he was an excellent man, and inherited an aptitude for acting Pulcinello from his father, who personified that national hero on the stage of San Carlo: the accomplishment has been continued to the third generation; but Salvatore Cammerano, one of the artist's sons, possesses the politer faculty of lyrical com-

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position, and writes the libretti for Mercadante's operas with elegance and applause.

*Nicola De Laurentiis.* It is not probable, that at any time, or under any system, the artists, to whom the author has last adverted, would have attained to eminence; they were the obedient instruments, not the unwilling victims of a reigning taste; but there are not wanting others, who, under the empire of juster principles, might have left behind them works of substantial interest and value. How far Nicola De Laurentiis deserves the admiration and regrets of his countrymen, could only be ascertained by the inspection of pictures, which are scattered in the obscurity of provincial towns or private possession, beyond the ken of the foreign critic. By the concurrent testimony of the surviving conosciuti of his time, he is placed at the head of the Neapolitans, who enlisted their pencils in the inglorious band, of which Camuccini was the Roman chief. Born at Chieti in the Abruzzi, in the year 1783, he received the rudiments of a scholastic education in the college of Frascati; but his predominant genius for design having been early recognized and judiciously allowed, he was despatched to Naples for regular instruction in the arts. Under what master he acquired his rapid proficiency, the author is not in-



formed; but his progress was so remarkable, that he proceeded to Rome in the year 1804, with the credit and benefit of a royal pension. As he passed under the influence of Camuccini, it is not surprising to learn, that his first production of celebrity was a composition of Phocion refusing the bribes of Macedon. The sum of 1000 ducats was the reward of the misguided, but meritorious youth. Encouraged by such unusual remuneration, he continued to ransack the pages of Plutarch, Sallust, and Tacitus for the staple of his canvass, with an occasional excursion to the Italian poets; but the gospel and the Catholic legends were probably neglected until his return, in the year 1824, to the faithful soil of the Sicilian kingdom. Here he was engaged to execute the most pathetic subject of the Christian pencil, the 'Addolorata,' for Loreto, a village in his native province; and this commission was followed by another for the 'Nativity of our Lord,' which he depicted for the metropolitan church of Chieti. In these pieces, which are confidently compared, by the admirers of the painter, with the finest works of the Bolognese masters, it is at least probable that he partly emancipated himself from the academic manner of the modern Pagans, and gave some intimation of the excellence he might have

achieved, had he been destined to participate in the revival of romantic and religious art. Honoured by the approval of the public and the patronage of the King, Sig. De Laurentiis was prematurely cut off in the year 1832, while on a visit to Chieti, and his body found a becoming sepulture in front of the altar, which he had adorned with his master-picture of the birth of Jesus. It is consolatory to reflect, that he was spared the pain of applying himself to a projected canvass of the 'Inauguration of the reign of King Francesco,' a subject, in which it would have been hopeless to disguise the deformity of the Sovereign, and the infelicity of his government.

If Natale Carta had been as *Natale Carta.* remarkable for the ability, as he was for the precocity of his pencil, he would have surpassed all his cotemporaries. It is asserted that, at the age of eight years, he was already familiar with the use of the brush, that, at twelve, he regularly acted as his father's assistant in portrait-painting; and that, at fourteen, he attempted the historical style, and produced two large compositions in the manner of his ancient countryman, Pietro Novelli, the glory of the Sicilian school. Born at Messina, of a Palermitan family, he received his early artistic education at the insular

capital in the academies of Petania and Velasquez; but having attracted the notice, and acquired the protection of the Princess of Paterno, he was transferred to Rome, where he was supported by the bounty of his patroness for the period of twelve years. Under the discipline of Camuccini, he acquired a perfect knowledge of drawing from the nude; and while he formed his general style according to the maxims of the classicists, he also followed a natural bent, which led him to imitate the antique in the elegant and gentle guise of Guido Reni. While retaining, therefore, too much of the prevailing taste in the selection and treatment of his subjects, there is a suavity of expression and outline, especially in his youthful and female figures, which distinguishes him very agreeably; and though a feeble colourist, the author learns with surprise, that he was deemed inferior, even in this particular, to Sig. Guerra, who was preferred to the Sicilian in a competition for the office of teacher of Painting in the Neapolitan Institute. The manner of this artist may be observed in several pictures in the collection at the palace of Capodimonte; among which are two subjects, from the story of Atala and René, of a sentimental cast. A painting of the Holy Family in the Church of 'Santa Maria degli

Angeli,' is less satisfactory; it is placed in unlucky juxtaposition with the impressive composition of the 'Guardian Angel' by Berardino Siciliano. In domestic portraiture, Sig. Carta is without a rival among the Neapolitans of the present time. In this department, his style is pure and careful; he shows a refined conception of likeness and expression; but he is deficient in freedom and elevation, and has no selection in costume, attitude, accessories, or background. Sig. Carta resides habitually at Rome, but does not neglect his interest at Naples, where he is especially favoured by the families of Sicilian origin.

*Filippo Marsigli.* Filippo Marsigli would invite notice by his official position, if he did not do so by his artistic merit. He was selected to succeed Camuccini in the direction of the Neapolitan Institution of Government Pensioners at Rome, and though he now prudently abstains from adding example to precept, the works of his youth and middle age prove that he possessed in a high degree that kind of technical acquirement, in which the energies of the time were almost exclusively absorbed. In the gallery of the Prince of Salerno, a picture of Homer reciting his poems displays a masterly

delineation of the nude, and a power of composition, which enables it to support a comparison with Gerard's 'Three Ages of Man,' a work of acknowledged excellence in its kind. Sig. Marsigli, though now the functionary of a despotic government which requires in all its agents an absolute conformity of sentiments with its own, was formerly remarkable for a generous sympathy with the cause of freedom, and was selected by the friends of Hellenic emancipation to execute for presentation to the Athenian people, a canvass commemorative of the heroic feats of Marco Bozzaris. The composition, which represents in tremendous proportions an equestrian combat, was never forwarded to its destination, but hangs in one of the chambers in the Museum, which is devoted to the Pompeian paintings. It has been wisely spared by the Neapolitan authorities, for never certainly was revolutionary virtue depicted in a more repulsive form.

The resources of salary, or the responsibilities of authority, which *Camillo Guerra.* have induced Sig. Marsigli to abandon the field of original composition, have not relaxed the labours of Camillo Guerra. The professor of Painting in the Royal Institute was born at Naples in 1797, of a family, which emigrated from

Florence to the Neapolitan capital more than two hundred years ago. His father, Pasquale Guerra, a proprietor of moderate means, designed him for the profession of the law, and he obtained, with this view, a complete academic education, which enabled him to become a learned painter. Sig. Guerra received his earliest impressions of art from ancient pictures in the paternal dwelling, and his first attempts were to caricature his acquaintance, and to scribble in his lesson books ; but, though the death of his father, when he was fifteen years of age, must have set him comparatively free, it was not until four years later, that he dedicated his energies to the systematic study of design, under the tuition of Costanzo Angelini. In the year 1823, Sig. Guerra obtained the pension of the Neapolitan Academy, and repaired to Rome, where he resorted to the studios of Camuccini and Benvenuti, the ablest masters of a school which now endures a deep, but not undeserved disparagement. In the universal concourse of artistic ability, the pencil of Sig. Guerra was creditably distinguished, and his classical acquirements were so highly appreciated, that he was selected to direct the publication of the Vatican Monuments, in eight volumes, an enterprize, which he conducted to a profitable issue. In the year 1835

Sig. Guerra was recalled to Naples by his success in a public competition for the place of professor of Painting in the Royal Institute, and has since continued to exercise his functions and his art in his native city, where he has enjoyed the liberal patronage of the sovereign and the ecclesiastical bodies. Among the works of Sig. Guerra, which are most accessible to the traveller, may be designated the large, but unsatisfactory composition of the death of St. Joseph in the church of San Francesco di Paola, and the altar-piece of San Nicola Tolentino, representing the Madonna dei Raggi. For the former of these pieces he received upwards of £600.; for the latter, though of equal dimensions, he was contented to accept about £200, as it was executed to the commission of a poor fraternity. From these facts, it may be apparent that, at Naples, no standard of value can be fixed for church paintings on a large scale, even by the same hand; yet it may also be inferred, that the remuneration of the artist is not always contemptible. The cathedral at Caserta, and the royal palace at Naples afforded Sig. Guerra opportunities for exercising himself in fresco compositions of historic, mythological, and religious subjects; in respect to which the author is happy to abstain from further specification, leaving

the ungrateful office of analysis and blame to some later or more caustic pen, and he passes on to a more important labour, which possesses a vital interest to the annals of cotemporary art, and with which to name of the painter may be permanently and honourably associated. The Fathers of the Oratory have raised at Naples, in honour of the holy Virgin and the Saints, and in memory of their protector Saint Philip, a monument, which not only surpasses in dignity all the other sacred structures of the city, but which may be ranked with the noblest works of the seventeenth century in Italy. The church is cruciform: twelve granite columns, each of a single block, divide the nave from the aisles: the intersection of the cross is surmounted by a dome of stately proportions. The lapse of time has merely tempered the lustre of the marble altars with a sober splendour. No military or seditious hand has ever rifled the treasury, or cast its relics and its vestments to the streets. So rich did the brotherhood become in canvass paintings, that when all the mural spaces of the chapels were filled up, the fruits of their superfluous piety or patronage have been assembled in the sacristy, and form an interesting museum of the Neapolitan arts. In fresco, the church could boast, over the principal door, a master-

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piece of Giordano, portraying the chastisement of the money-changers by our Lord; but while the rival cupola of Saint Januarius glowed with the successive labours of Zampieri and Lanfranco, the dome of Saint Philip could only show the vulgar ornament of gilded stuccoes. It can hardly be doubted that the Oratorians were long sensibly alive to this material defect in the decoration of their temple, yet it was not until the present time, that a vigorous resolution was taken to remedy the negligence of their founders. The fabric of the dome having been examined and discovered to be defective, it was taken down as far as the head of the piers, and raised anew nearly to the same elevation, but with greater solidity, and the Fathers generously determined to offer the whole concavity as the field of a single fresco composition. The greatest diameter of the cupola is thirty-six feet; its interior height, from the commencement of the curve, is more than thirty-one; and that of the drum, or upright portion, is about twenty-eight. The apex is pierced, and the whole is lighted by a lantern of commensurate proportions. The exterior is covered with zinc imported from England, and every care has been taken to exclude the damp, and ensure the preservation of the painting. An ample scene having

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been provided for the historical pencil, the selection of the artist became a consideration of no common weight. The tradition of fresco painting had, indeed, never been entirely lost in the Neapolitan schools. Solimena, di Mura, Diana, Fischietti, Gigante, preserved in some degree to the present age the method of the great 'Macchinisti' of the seventeenth century; but the art had dwindled with the decay of wealth and taste in the conventual orders; and since the frolic pencil of Franceschiello spread its cheerful communion of the Saints in the vaults of the 'Nunziatella,' the use of the concave surface on a great scale had been almost abandoned. The same causes had produced the same results in the rest of Italy. In the year 1828, Benvenuti had indeed the glorious commission to paint the dome of the chapel of San Carlo in the church of San Lorenzo at Florence, but it was divided into sixteen compartments, which were filled with as many distinct compositions, and could, therefore, form no immediate precedent or example for the simpler and grander project of the Fathers of Saint Philip. The nature of the work rendered a public competition impracticable, and, if all the circumstances of the country and the art be considered, the Oratorians were not unjustified in the selection of Sig. Guerra,

The painter received his last orders in the latter half of 1846; he began the preparation of his studies without delay, and in January of the following year he was enabled to commence his operations in the plaster of the dome. From that period, the work was prosecuted with unremitting, but studious diligence; and in the autumn of 1851, Sig. Guerra, having bestowed his parting touches on the cupola, descended to his easier task in the upright compartments of the drum. In 1852 the whole of the scaffolding was removed, and the accomplished enterprize displayed to the devotion and curiosity of the public. The subject selected by Sig. Guerra, in conformity with the practice of the old masters, is the papal Paradise; for though he calls it the apocalyptic vision of Saint John, the revelations of Patmos did not anticipate the apotheosis of Loyola or Neri. The whole composition converges towards a single point, where the Blessed Lamb reposes on the sacrificial altar, worshipped by the twenty-four elders of the Apocalypse, and guarded by celestial figures. Above the altar on the right and left, the forms of the Eternal Father, of our Lord, the emblem of the Holy Spirit, the figure of the Virgin Mary and that of the Baptist, occupy a central and almost a separate space; but they are connected on one side

with the prophets, heroes, and holy personages of the Old Testament, and on the other with the apostles and evangelists of the New, and the saints and doctors of the primitive, or later ages. Opposite to the altar and the persons of the Trinity, and dividing the processions, which from either hand turn towards the sacred place, is depicted the figure of Saint Michael, summoning with his trumpet the souls of the dead to judgment. The figures are disposed on three successive planes; the distance is filled with countless forms; the lantern is supported by several angels designed in the most daring attitudes; and in the roof of the lantern itself is portrayed the emblem of Saint Philip, the heart of our Lord, with two lilies and three stars of gold supported by cherubs. The interior surface of the drum is partitioned by an architectural design in eight compartments, which contain the eight Beatitudes of the Sermon on the Mount, personified in as many allegorical female figures. The immense undertaking, which Sig. Guerra has, with his unaided pencil, brought to a successful termination, numbers upwards of 300 principal figures, of which the nearest are between fifteen and twenty feet in height, while the more remote still greatly exceed the natural size. Compared with the works of Giordano and

his successors, this performance will probably be thought to lack the freedom, movement, dexterity, and elegance, which an unceasing practice enabled those masters to bestow on their prodigious compositions. Sig. Guerra had to solve by experiment the difficulties, which were expounded in their studios, and almost to invent the art which they inherited; yet an inferior inspiration and facility may be counterbalanced, in some degree, by a more careful study, both of the nude figure and drapery; and in these particulars the work of Sig. Guerra offers a gratifying contrast to those of his ancient predecessors. Sig. Guerra has made a conscientious and industrious use of the living model. In all the multitude of his figures, there is scarcely a feature or an attitude which was not transferred from the life to the sketch-book, from that to the cartoon, and from thence, with a careful adaptation, to the plaster. In the masculine heads, the author is not enabled to recognize any energy or grandeur, nor are those of the female personages distinguished by sweetness, sentiment, or ideal beauty; a certain conventional, academic mediocrity reigns throughout, and the composition pleases, rather by correctness and propriety, than by novelty, grace, or power. The colouring, compared with the usual vapid tone of modern

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frescoes, seems to be deep and effective, while the judicious perspective and retreating order of the groups happily conveys the impression of vastness and expansion. In passing this guarded approval of the work of Sig. Guerra, it is incumbent on the author to speak with hesitation; the circumstances under which he last saw it would not authorize the most experienced critic to pronounce a definitive judgment. The scaffolding was not yet removed, nor could the painting be viewed reduced and harmonized by distance. Since the cupola has been cleared, the work has not escaped the cavils of rival artists and impertinent connoisseurs; yet the patrons and the artist are rewarded by the general applause, which the boldness of their design so signally deserves.

*Gennaro Maldarelli.*

The Neapolitan public would be surprised, though certainly not indignant, if the name of Gennaro Maldarelli were omitted in the present enumeration of national painters. No artist has more ostentatiously disfigured the structures of the city, both sacred and profane, and he cannot justly invoke the charitable offices of silence and oblivion. Born in the capital, which he has deformed, and developed to a disastrous expertness in the school of Angelini, the disciple

surpassed the master by a flexibility of powers, which has enabled him to leave examples of evil alike in fresco and in oil, in every class of subject and in every size. The cupola of the great Church of San Carlo all' Arena, threatens him with the anger of the Evangelists and Saints; the ceilings of the Palace at Naples exclude him from the protection of the Pagan deities; in the halls of Caserta, he has insulted the persons of the successive sovereigns of the Bourbon line; the brutes cry out against him at the Zoological Museum; and the elemental Powers deplore their libelled forms in the Meteorological Institute of Vesuvius. The most venerable subject could not impose respect on his obtuse activity; and on the 'Via Crucis' of the beautiful Campo Santo, the beholder only condemns the deficiencies of the painter, where he ought to deplore the sorrows of his Lord. Sig. Maldarelli still lives. It is but fair to state that he is the father of a young artist, who promises to avoid his errors, and redeem his name; in those errors also we are bound to recognize the influence of a false system of instruction, while we blame the offences of the individual. At a better period, the abilities of Sig. Maldarelli had certainly been susceptible of a happier cultivation.

Our attention is next demanded by *Michele di Napoli*, an artist, one of whose works at least is familiar to the Neapolitans, and accessible to the stranger, for he painted the curtain at the theatre of the 'Fondo.' This scenic effort brings no disparagement to the pencil of Sig. di Napoli, and affords an honourable proof of his liberality; for he flattered the eyes of the public with a gay, correct, and elegant composition, which courted and obtained no remuneration, but their approval. Michele di Napoli is a native of Terlizzi in the province of Bari; and, like several of his rivals, has been a deserter from the bar to the studio. Despatched by his father to the capital at the age of nineteen, he devoted nearly six years to the reluctant perusal of the laws, but having been visited by a severe and prolonged indisposition, he amused the hours of convalescence by indulging a taste for design, in which he was directed by the friendship and the counsels of De Laurentiis. Some of his studies, having been submitted to the judgment of Sig. Angelini, were so highly appreciated, that the seduction of the youthful student was completed, and on the recovery of his health he became the disciple of that master. Under this tuition, Sig. di Napoli acquired that elaborate



method of drawing, which we so often recognize with admiration and regret in the cold performances of the classic easel; and a composition of the death of Alcibiades, which is now gathered to the unhonoured collection at Capodimonte, brought the artist into general notice, and obtained the reward of a silver medal. In 1839, he proceeded to Rome, and sought to develop his powers by an assiduous attendance in the various academies, as well as by the inspection of the remains of the ancient masters. The results of his maturer cultivation were supposed to be manifested in a canvass of Prometheus infusing life into the human clay, which the author has sought for in vain at Capodimonte—that catacomb for the inanimate creations of the modern antique—and which may possibly have been concealed or destroyed on account of the nudity of the Titan and his patient. After an absence of two years and a half, Sig. di Napoli returned to Naples. His first and crude attempts in fresco may be seen in the Church of Monteverginella. They represent the four Evangelists in the triangular spaces below the cornice of the cupola. Those of a subsequent date in the Church of Santa Lucia, portraying two miracles of that agreeable Saint, betray a progressive proficiency, and the dawning

emancipation of the artist from conventional forms. Sig. di Napoli is not equally commendable in his picture of San Francesco di Paola, in the new church of San Carlo all' Arena; and the author consults the interests of the painter as well as the patience of his readers, by passing at once to the large composition, which he exhibited in 1851 at the Bourbon Museum, and on which his reputation must at present be principally founded. The seraphic Saint of Assisi is here represented seated at his rock of Alvernia, bearing in his person the wounds of our Lord; yet he is not portrayed at the moment of receiving the stigmata from the crucified angel, but in the act of exposing those marks of Divine favour to his adoring disciples. The figure of the Saint, though sufficiently expressive of a devout humility, may be accused of rigidity and constraint; but the heads and attitudes of the surrounding friars are vigorous, life-like, and happily diversified. An uncommon degree of merit is apparent in the delineation of the hands, and the management of the drapery, which, though confined to the brown frock of the Order of Poverty is judiciously varied in tone; the style is purged throughout of all academic elements, and reflects the spirit of a purified naturalism, the highest spirit to which the Nea-

politan pencil seems destined to attain. This picture was executed by the commission of the King for the altar of the restored church of St. Francis at Gaeta: it is known to have afforded his Majesty particular satisfaction, in which the public have keenly shared, and it offers to the painter a signal and encouraging example of the success, which may attend his efforts, if he should continue to select his subjects and seek his inspiration from the scriptural and legendary sources. The landscape background, of more than usual merit, was supplied by Sig. Franceschini.

The town of Naples gave birth, in the year 1813, to a painter, who is *Giuseppe Mancinelli*, now, by common consent, placed at the head of the modern school of his native country, and who, if all the qualities of the artist be regarded, is not undeserving of the pre-eminence ascribed to him. Giuseppe Mancinelli owes nothing of his success in life to the advantages of descent or fortune. His father held a domestic station in the household of Prince Ventignano, and the benevolence of that family afforded the earliest encouragement to his genius. At the age of twelve he was placed in the Neapolitan Academy, and after he had mastered the first principles of design, he speedily attracted notice

by his success in the monthly competitions, which were appointed to stimulate the emulation, and discover the ability of the students. After a regular attendance of ten years, he deserved a pension by the superior merit of his canvass representing the death of Archimedes, and was enrolled in the company of artists, whose good fortune it is to obtain a congenial habitation in the Palazzo Farnese. The Neapolitan 'Pensionato' was at that time directed by Camuccini, who yielded to none of his cotemporaries in an exact knowledge of drawing, and a learned method of composition, but whose classic fame was already absorbed in the religious light diffused by the purer and more genial luminaries of the north. Sig. Mancinelli was gradually encouraged to discard the conventional forms and subjects of the Italian Academy, and he recognizes his obligations to Overbeck and the German masters; yet he has not specifically imitated their style, nor did he seek his inspiration from the sources which they frequented, but resorted to the Vatican for his forms, and for his colours to the Venetians of the middle period, without ascending for his models to the ascetic age. Omitting the works which Sig. Mancinelli executed in his quality of pensioner, and the numerous portraits, which sub-

sequently conduced materially to his support, if not to his reputation, the author passes on to the indication of those productions of his maturer powers, which have been successively transmitted to Naples during the ten years, which he spent as an independent painter at Rome. In the year 1840, it is a matter of regret to find his pencil still employed on the revolting story of 'Ajax and Cassandra,' and the Arcadian insipidity of 'Corydon and Thyrasis;' but the alteration of the painter's taste, and the development of his ability are alike apparent in two compositions from the life of Tasso, which hang in the private sitting room of the King at Naples, and these were followed, in the year 1845, by a composition of 'San Filippo Neri declining the Cardinal's Hat,' in the possession of the Duchess of Berry; by one of Alfonso of Arragon distributing bread to the poor expelled from the city of Gaeta, at Caserta; and by the accolade of Rubens at Whitehall, which has been added to the collection of Prince Santantimo. In 1847, Sig. Mancinelli bestowed his pains on the loves of Leda, and the labours of San Carlo Borromeo. The seductions of the former are veiled in the gallery of Marchese Ala; the lessons of the latter attract and edify the faithful in the Church of San Carlo all' Arena.

In this work, the ablest and most accessible which Sig. Mancinelli has hitherto delivered, the great Archbishop of Milan is depicted in the act of administering the Viaticum to a plague-stricken youth, who is miraculously healed. The canvass is not very extensive, nor are the figures numerous ; the gesture of the Saint is natural and impressive, but he flourished in the age of authentic portraits, and his uncomely physiognomy ill corresponds with the majesty of his office. In the form of the lad stretched on a mattress, there is all the expression of physical prostration and ebbing life ; his eyes are glazed, his limbs fall with a death-like languor ; well contrasted with his wasted lineaments, is the robust and simple countenance of the Capuchin friar ; a child gazes from behind, fascinated by curiosity and terror ; two or three subordinate spectators are comparatively insignificant. The drawing is severe, the colouring subdued and solemn, the study of ecclesiastical costume, and the imitation of the stuffs, is worthy of the Venetian pencil. This picture, on being exhibited at the Bourbon Museum, was much admired, and was so highly appreciated by the Municipality, to whose order it was executed, that they doubled the price, at which it had been commissioned. During the revolutionary period,

Sig. Mancinelli furnished to his Sicilian majesty a composition representing the presentation of San Francesco di Paola to King Ferrante; and when the restored tranquillity of the year 1850 reopened the fountains of private patronage, his abilities were manifested in a picture of San Filippo Neri, in a devout ecstasy, greeted by angels; and in a canvass of the discovery of the infant Moses—a graceful, tender, and animated subject, composed of figures in the *terzine* size. The former of these pieces belongs to Cavaliere Suarez; the latter was done to the order of His Royal Highness the Count of Aquila. The works, which have been enumerated, with many others, which it would be superfluous to specify, were executed at Rome, where the painter continued to reside for fifteen years; but he was at length recalled to his native country by his election to the situation of professor of design in the Neapolitan Academy. This office, vacated by the superannuation of Sig. Angelini and the death of Sig. Cammerano, became the prize of public competition in the year 1850. The subject selected for trial was ‘Jacob bestowing his Benediction on the Sons of Joseph,’ and the conditions imposed were, the unpremeditated execution of a design in pencil, within six hours, and its subsequent repetition in

a cartoon with the proportions of life. The subject, which is one of extreme difficulty, and which labours under the disadvantage of excluding the female figure, was attempted by eight artists, whose deliberate works were submitted to the criticism of the public and the verdict of a commission of artists and conosciuti. The result was gratifying: none of the cartoons were entirely deficient in merit, and three exhibited qualities of a very high order. These were respectively the works of Signori di Napoli, Mancinelli, and Postiglione. After a prolonged and virulent discussion, the superiority was adjudged to the second, but the first had nearly obtained an equality of suffrages, and, perhaps, the voice of the public was in favour of the third. The official decision was probably just; it was certainly fortunate. Naples already possessed di Napoli and Postiglione; it regained their successful rival. The latter has entered upon his functions with the prestige of an Italian celebrity, with the influence which belongs to a genuine enthusiasm, and the popularity which accompanies a generous recognition of merit in others. His public classroom and his private academy are almost equally frequented. Though purged of the more offensive features of the classic manner, it must be allowed



that the general character of the works of Sig. Mancinelli is more academic, than is pleasing to the English eye. This defect may diminish the charm of his pictures, but it does not, in the present time, impair the value of his teaching. An exact knowledge of drawing from the nude, and a studied severity of composition are merits, which rather deserve our esteem, than captivate our sympathy; but they are indispensable to a professor, who can impart the rules of science and taste, but not the inspirations of genius. Those qualities are predominant in Sig. Mancinelli, not engrossing or exclusive; and his methodical inculcation, animated by an amiable zeal, may control the extravagance, without subduing the energies of youth.

Domenico Morani, whose name is usually associated by the Neapolitans with that of Mancinelli, is strictly a cotemporary of the latter, having been born in Calabria in the same year. From his father, Fortunato Morani, who united the business of an engineer with that of a sculptor in wood and stucco, he inherited a disposition for the arts, and amused himself in his boyhood by modelling the figures of the Holy Family. From the obscurity of his paternal dwelling he was fortunately drawn

*Domenico  
Morani.*

by the penetration of General Nunziante, who, having seen, in the house of a gentleman of the province, a 'Presepio' executed by the youthful artist, and a copy in pencil from an engraving of the last supper by Leonardo, was so much struck by the marks of natural ability displayed in these productions, that he obtained for their author a monthly pension of nine ducats from King Francesco. With this slender provision, Morani repaired, at the age of fifteen, to Naples, and placed himself in the school of Sig. Angelini. During the years of his academic tuition, he obtained the various medals and prizes, which are awarded to the highest proficiency; but before proceeding to the maturer efforts of his subsequent career, it may be agreeable to the reader to be made acquainted with the following incident, to which he still reverts as the most grateful recollection of his early life. In the year 1832, the painter passed some days with the monks of the Benedictine convent at La Cava, dedicated to the Holy Trinity; during his residence in this retreat, which is alike charming by the beauty and salubrity of its position, and venerable by the antiquity of its archives and the piety of its inmates, he was so fortunate as to encounter Sir Walter Scott who, together with his daughter, Sir William Gell,

and a numerous company, had come to view the scenery and the treasures of the place. While the poet was bending, with deep curiosity, over the Codex of the Lombard Kingdom, and the famous manuscript of the Scriptures, the painter rapidly drew his likeness on a leaf of paper; not, however, without being observed by one of the attending ecclesiastics, who, delighted with the spirit and fidelity of the portrait, presented Sig. Morani to the unconscious subject of his pencil. Sir Walter Scott spoke to him with kindness, and commissioned him to execute copies of the miniatures, with which the Lombard volume is enriched. These Sig. Morani completed with the greatest diligence, and presented to his patron, refusing all remuneration for his pains. The disinterested enthusiasm of the artist confirmed the agreeable impression inspired by his first address: Sir Walter Scott invited him to his house, and presented him to the most distinguished English families resident at Naples, among whom he found, in making small portraits, a pleasant and profitable employment. Before our great and benevolent countryman set out on that last journey, which terminated in the grave of Dryburgh, he consented to sit to Sig. Morani, who desired to rectify and terminate the clandestine

sketch; and the portrait, though slight, and marked with the melancholy traces of a mortal infirmity, preserves the familiar features of the original. It remains in the possession of Sig. Morani, with one which he had the honour to take of Miss Anne Scott. Elected, by the concurrent suffrages of all the judges, to the 'Pensionato' of Rome in 1834, Sig. Morani proved the validity of their favourable sentence by contributing to the Neapolitan exhibition, as the obligatory proofs of his progress, two pictures, which were honoured with the gold medal; and subsequently two others, which had the same success, representing respectively, Esther before Ahasuerus, and the story, from Ariosto, of Angelica and Medoro. Since the expiration of his pension, he has continued to reside at Rome, retained by his numerous engagements, and by an honourable desire to raise his conceptions, and perfect his art by a continual contemplation of the master-pieces of the dead, and an unrelaxing emulation of the living. It is not the intention of the author to weary the reader with a catalogic list of the pictures, which have issued from his studio. Among his more important labours may be enumerated the fresco decoration of the domestic chapel in the palace of the Duke of Marino Torlonia, in Rome; a similar

work for the oratory of Don Carlo Torlonia at Castello, in the vicinity of the same city ; a mythological subject for the ceiling of an apartment belonging to Prince Conti ; another, from Homer, of Apollo and Thetis, at the house of Prince Alessandro Torlonia ; a Holy Family, placed in the bed-chamber of his Sicilian majesty, at Caserta ; the same subject, in which the Divine Infant is ministered to by angels, in the possession of Monsieur Lefèvre, an opulent paper merchant ; Ahasuerus bestowing the crown on Esther, in the collection of Prince Santantimo ; and an elaborate piece for the Duke of Terranova, portraying a visit of Pietro Bembo to Raffaele, at the Villa Farnesina, wherein the Fornarina is depicted sitting, with great decency, to her lover for a cartoon ; the celebrated Latinist wears the robes of a cardinal by an anticipation of at least thirty years—an anachronism which may be condemned, or extenuated according to the fancy of the critic. Sig. Morani has been lately employed in executing a crucifixion for one of the churches at Gaeta, which are being rebuilt or restored by command of the King of Naples, and two actions from the life of Saint Benedict for the monks of the Holy Trinity at La Cava. Although this painter has not disdained to use the mythological

fable where it is appropriate, namely—in the ornament of public saloons devoted to festivity, or in the boudoir, where the pagan deities of easy morals may be permitted to sport above the furniture of Pompadour and Du Barri—his pencil owes no allegiance to the pseudo-classic academicians. He has expunged from his canvass the last vestiges of Camuccini and David, and gone over entirely to the religious and romantic party. Working indifferently in the natural or the reduced size, he exhibits in both the same merits and the same defects. In his larger compositions of a serious cast, there is a deficiency of vigour; he is not a master of the austerer passions; and, in the masculine countenance, he betrays a want of dignity; the physiognomies of his angels and female saints have a florid and sentimental, rather than a devout or earnest beauty; but his composition is pleasing, his general tone refined, his drawing correct, and his colours are more fused and harmonized, than is usual on the modern Italian canvass. In that kind of elevated ‘genre’ painting, which occupies a middle place between history and conversation, he has not the energy of Maclise, or the neat, ironical, pungent touch of Ward and Leslie; but he possesses a commensurate degree of elegance and vivacity, and his

costume and still life are treated with extraordinary elaboration. Dedicated with undeniable success to a manner, which it does not require a great reach of mind to appreciate, yet to which the highest intelligence will not refuse its esteem, it is natural that Sig. Morani should have prospered. Few, indeed, of his countrymen, have been more industrious and fortunate, few have drawn more plentifully at the sources of patronage and honour.

The history of the arts is, in every country, as thickly sown with tragedies as triumphs. Even in a period of devout and opulent patronage, the painters of Naples could show their confessor in Cavallino, and their martyr in his fair cotemporary, Annella di Massimo. It cannot, therefore, be surprising, if the present age, with diminished resources, and altered tastes, but with a number of votaries of the pencil swelled by the facilities of instruction, should offer many examples of mistaken devotion, wasted efforts, and unappreciated talents. To the humbler suffering of ordinary men, which abounds at Naples as elsewhere, it is not the purpose of the author to descend, though the industry, which drudges at the easel, as at a loom, for daily wages, has a pathetic interest; it is his duty now to point to the more

poignant spectacle of genius still engaged, with doubtful issue, in the strife where Barry scarcely conquered, but where Haydon fell.

In the city of Naples, Raffaelle  
*Raffaelle*  
*Postiglione.* Postiglione first drew the breath,  
which to him has scarcely been a  
gift of heaven. Born of parents so destitute  
that his childhood was denied even the care and  
endearments of a domestic home, he owed his  
education, and his elementary lessons in the art,  
to public charity. His youth was absorbed by  
the prolonged and systematic teaching of the  
Neapolitan Academy, where the productions of his  
pupilage already excited admiration, and occa-  
sionally relieved his wants. Of this period, two  
charming specimens may be distinguished in the  
collection of Marquis Santangelo, whose attention  
was early attracted by the indigence and the  
merit of the painter. At the age of twenty-three,  
a brighter prospect was opened to him by his  
success in the competition for the Roman pension;  
and the years, which he passed under the majestic  
roof, which is consecrated by the pencil of Caracci,  
relieved of all cares of material subsistence, and  
abandoned to the universal enjoyment and study  
of whatever is most lovely in creative art, were  
doubtless the happiest hitherto granted to a



laborious and ill-rewarded life. The works which Sig. Postiglione transmitted from Rome, may be viewed in the royal collection at Caserta, and in the apartments of the School of Design at the Bourbon Museum, where his two compositions, in figures of the *terzine* size, one representing the Magdalen at the feet of our Lord, the other, that passage of patriarchal chivalry, Moses keeping the fountain for the daughters of the priest of Midian, may be specified with peculiar commendation. In the year 1848, the duration of a government pension having been exhausted, Sig. Postiglione was cast upon his unassisted resources at a moment peculiarly unpropitious to the remuneration of the arts; and, notwithstanding the occasional patronage of the royal family, and a general recognition of his merit by the public, he has not obtained that amount of employment, which is requisite to exclude the anxieties of existence, and to invigorate a character, in which nature has largely infused the baneful element of melancholy. Sig. Postiglione was one of the competitors for the professorship of design in the Neapolitan Institute; and, although the superiority may have been justly awarded to the successful candidate, those who have had occasion to compare the cartoon of Sig. Mancinelli with that

of his younger and less fortunate rival, will acknowledge that, in some particulars, the latter rose above his victor, and justified the hope, if bodily and mental health be granted, of a future eminence, second to none of his cotemporaries. Among the qualities, which constitute the highest distinction of the artist, that which is most commonly denied to Sig. Postiglione is originality in composition; by his detractors, he is accused of seeking, in the works of Raffaello and Poussin, the combinations and movements which his ungrateful invention is not able to supply; by his friends even, it is allowed that his mind is so coloured by constant study of those masters, and so tenacious of the impressions received, that his hand moves unconsciously as the minister of Memory rather than as that of Fancy. As a counterpoise to this defect, which must be conceded, the artist has assimilated from his favourite models, a purity and refinement in drawing, especially in the extremities, which is almost unexampled at the present time, and a degree of sentiment and chastened grace, which, if it does not ascend to the ideal, is yet more truly in harmony with the devotional theme, than the plain naturalism of Mancinelli, or the more ostentatious and laboured beauties of Morani's canvass. Sig. Postiglione is

most praiseworthy in figures below the life size, and in subjects, which do not require the insertion of a multiplicity of persons and actions. To simple and religious scenes, animated by a single feeling, his ability is best adapted; to scenes such as those, in which Carlo Dolce and Sassoferrato were contented to excel.

In communicating the preceding detailed account of those artists, who occupy the most prominent place in public esteem, the author has omitted several, whom it would be unjust to pass over entirely unnoticed, though they cannot claim an equal share of attention. Tommaso De Vivo has been long familiar to the Neapolitan public as the copious author of compositions, classic, romantic, and religious, in dimensions often extravagant, but with merits not at all proportioned to their subjects, or their size. In the palace of Capodimonte, a picture of the 'Death of Abel,' perhaps an early production, but maturely bad, confirms the proverb, which places the ridiculous close to the sublime. 'The Rape of the Venetian Brides,' executed for the exhibition of 1851, by the command of his Sicilian majesty, rewarded in some degree the benevolence of the King, and may be ranked with the least repulsive efforts of the painter.

*Tommaso  
De Vivo.*

Sig De Vivo, in the absence of all other qualifications, possesses the accomplishment of drawing from the naked figure.

*Gennaro  
Ruo.*

Gennaro Ruo is another of those academicians who, lacking the powers of composition, expression, and colouring, delineates with statuesque exactness from the nude, and is ever ready to change a skull for a pair of compasses, or a torch for a cross, and to dub his wrinkled or youthful model, Jerome or Archimedes, Hymen or the Baptist, without further expenditure of fancy or of thought.

*Francesco  
Oliva.*

Francesco Oliva is an artist of decided merit in a peculiar, but an unlucky walk. Gifted by nature with the inclinations of an Albano, or an Etty, he is placed in circumstances more than usually unpropitious to the study and portraiture of the female form. His pencil might be appropriately employed to delineate Actæon gazing on the bathing huntresses; or the shame of Venus captured in the toils; or Danaë surprised by her golden suitor; or the mirth and dances of Fauns and Dryads in classic woods; or the unholy charms of those scriptural syrens, Delilah and Bathsheba, and that double traitress, the twice faithless spouse of Potiphar; but such themes have been rarely tolerated in the Neapolitan school, which has ever observed the

decorum of the Spanish canvass; and the painter, who would indulge the aberrations of an erotic taste, would probably fall under the notice of the secular or the ghostly guardian of public morals. In lieu therefore of depicting the graces of the goddess, or the nymph, Sig. Oliva has recourse to the department of portrait, and accepts an irreproachable subject in some obese canon, or grizzled general, in dealing with whom, however, it is obvious that the task is not congenial to the workman. He has also executed some sacred pieces, and especially one representing the deposition of our Lord, in half-length figures, below the life size, after the manner of the naturalists of the seventeenth century—a composition in which he not only shewed a masterly imitation of the nude, but a deeper sense of the pathetic than might have been expected from the votary of the softer emotions.

Of Signor Marinelli, who has carried his pencil to the court of the Athenian Otho, the author is not enabled to speak from personal observation. Report is more favourable to Giuseppe Ciccarelli, who followed a Neapolitan Empress to Brazil, and may be destined to the glorious office of disseminating the principles of Christian art beyond the Atlantic.

Among the younger generation who still enjoy the benefits of the Roman 'Pensionato,' or who have lately left it, there are not wanting the evidences of future distinction.

*Saverio Altamura.* Saverio Altamura is mentioned as a painter of great promise; but, since the disturbances of 1848, alarmed by the political vengeance of the Neapolitan government, he has sought an asylum at Florence, and may thus have permanently severed his connexion with the school of his native country.

*Domenico Morelli.* Domenico Morelli has risen from the depths of poverty by the sheer force of talent, and after suffering all the deprivations and vicissitudes, with which invention could diversify the history of genius, has won for himself an honourable social position, and a place in the front rank of rising merit; his pencil would appear more suited to conversations and battles, and subjects of gallantry and romance, than to the purely historical or religious theme; he works with something of the meretricious audacity of the modern French school, and it may be feared that he will abuse his great natural gifts by humouring a dangerous facility.

*Federigo Maldarelli.* Federigo Maldarelli, son of a painter noticed in a previous page, shewed in a picture of 'Rebecca at

the Well,' contributed to the Exhibition of 1851, a severer study of form, and a vigour of conception and colouring, which justify the anticipation of his eminence at a maturer age.

There is no department of painting, in which the modern pencil of Naples is so little distinguished as that of portrait. Far from aspiring to bestow on their sitter the elevation of the old historic style, or that ease and elegance, more appropriate to our present dress and manners, which was so happily refined by Lawrence into a kind of social ideal, the Neapolitan painter is usually contented to reproduce a mechanical likeness revolting to good taste and affection, in a constrained posture, with a costume either mean or ostentatious, and some accessories of common furniture vulgarly selected. Such are the works of Ruotolo, Oliva, La Barbera, and Navarra, whose occupation it is to commemorate the uniforms and fashions of the existing generation. A higher character may, of course, be claimed for the labours of Carta and Mancinelli; the ability of these accomplished artists cannot be entirely disguised, even in a walk for which they do not possess a distinctive aptitude. The portraits of the former, which have fallen under the notice of the author, are well drawn, highly finished, and not wanting

in a certain air of good breeding, though they do not display any novelty or elegance of attitudes, any striking effects of light and shade, or any beauty or significance in the composition of the back-ground. An ambitious, and, on the whole, unsatisfactory example of his easel, may be seen in a family piece belonging to Marquis Santangelo: he has been more successful in preserving the features of that upright and venerable statesman, Prince Cassero. Sig. Mancinelli bestows upon all his productions an exact study of drawing, and a substantial execution; but it may be doubted whether his masculine and scholastic hand be adapted to discriminate and embody those subtle modulations of expression, which confer the highest individuality and charm on portraits. It may also be remarked that even the best Neapolitan artists are rather men of the academy, than men of the world; they do not associate habitually with the society they are occasionally called on to portray; something of the pedantry of the schools will accordingly still adhere to their lighter efforts, and in delineating the airs of a fine lady, they perhaps feel a portion of that diffidence and strangeness, which Swinton might be expected to experience if set down to make a cartoon from the anatomy of the Laocoon.



While the art of portrait painting in oil is thus indifferently cultivated, *Floriano Pietrocola.* the execution of miniatures on ivory is monopolized with credit by Floriano Pietrocola. This gentleman, to whose delicate and courtly pencil the Neapolitan fair are obliged for a graceful perpetuity, is a native of the town of Vasto, in the Abruzzi, and not the only one, who has risen to cotemporary eminence. By his father, Emanuele, a small proprietor of land, he was destined for the bar, and made his preliminary course with a lawyer at his birthplace. During this application to an ungrateful task he discovered a spontaneous genius for design, which he exercised, without any instruction, in copying the pictures, which the taste or the devotion of the country offered to his imitation. In the year 1831, at the age of twenty-two, he repaired to Naples in the prosecution of his studies, but after a short period he became disgusted by the aridity of the law, and by the meanness, which he observed to be common in the exercise of that profession, so he forsook the forensic academy and became the disciple of Sig. Angelini, father of the living sculptor of the same name, and of one Mattia, an historical painter of some ability. These masters having been shown several attempts

in portrait, which their pupil had independently prepared, advised him to abandon the more ambitious and less remunerative walk, and to devote himself to taking likenesses in a reduced size; a counsel, which he has been since wise enough to follow, developing his powers more by tact and experience, than by the inculcation of the schools. Sig. Pietrocola may be believed when he asserts his inaptitude for the chicanery requisite to the success of a provincial attorney; yet the event has proved, that he is not incapable of that mitigated guile, which guides the flattering strokes of female portraiture. His style in miniature is careful and elaborate, and if the previous condition of the art be considered, it is by no means deficient in dignity and elegance. It would be idle to assert that his works deserve a place beside those of Thorburn, who mimics in a span the grandeur of Titian or Vandyke, but in the air of his heads the Neapolitan is perhaps not decidedly inferior to any other English pencil. Sig. Pietrocola has furnished compositions of three persons on the same ivory, but he is reluctant in such efforts, and it may be admitted that he is less distinguished for freedom and variety in attitude and combination, than for the execution of the single figure; nor is he so praiseworthy in the

delineation of the hand, as in that of the countenance and dress. His most decided merit is in the likeness, which is generally striking and happily individualized, for he is not a mechanical imitator, but has sought to penetrate the secrets of expression and character by an assiduous study of Lavater, and Giambattista della Porta, who anticipated the speculations of the physiognomist of Lucerne. During the summer months, when the arts and industry of Naples are suspended by heat and the absence of strangers, Sig. Pietrocola consults the preservation of his health and eyesight by retiring to the romantic village of Sant' Agata, perched on the heights above Sorrento, where he has found in the forms and costumes of the peasant women an engaging subject for the pencil. His portfolio is thus annually supplied with some study of humble life, presented with a sweetness and pensive refinement, which has a pleasing ideal charm, and which is not altogether unwarranted by the beauty of his rustic models. Sig. Pietrocola occasionally executes likenesses in oils below the natural proportions, and also in water-colours on card. It is agreeable to learn that his abilities are appreciated: he obtains whatever encouragement the taste and fortune of the upper classes at Naples can bestow, and is em-

ployed at court in multiplying the matrimonial images of the princes and princesses belonging, or allied to the house of Bourbon, and in registering their offspring ; but he has not had the honour of obtaining a sitting from his Sicilian majesty in person, who, unlike his predecessors of the Spanish branch, holds the tedium of the chair in inexorable aversion.

From the particulars communicated in the preceding pages, it is apparent that the painters of Naples have gradually participated in the great artistic movement of the present age ; they have assumed, indeed, no initiatory or impulsive part, but they have experienced the revolution, which has been prosecuted in various forms in the greater theatres of spiritual and intellectual activity. The higher artistic efforts of our time, which are subject, in every country, to peculiar modifications incidental to local circumstances and individual genius, may yet, for the purpose of generalization, be grouped in three principal categories, of which two belong in their origin to Germany, while the third has received its most powerful development in France, though it embraces the tendencies and labours of Great Britain, Holland, and Belgium. The schools, of which Overbeck is the prototype,

select the Christian and especially the Roman dogma and tradition as the source of their inspiration and the subject of their works, and mingle their activity with the general revival of the mediæval arts. The sphere of their operation is contracted, but its motive is refined and intense. In forms severe though beautiful, and in actions and expressions subdued and chastened to the devotional types of the fifteenth century, they delineate the events of the scriptural and legendary cycle. This manner, which has so much attraction for the votaries of art among the northern nations, whether they regard it as believers or dilettanti, is a manner decidedly repugnant to the people of Italy. There, the educated classes repudiate the Teutonic pencil, as the stipendiary, or the ally of superstitions from which they have revolted, and which are associated in their hearts with foreign oppression and political wrongs; nor can this vehicle of religious impressions be ever popular or potential with the humbler orders in the South; its subtle merit eludes the requisitions of the vulgar, who desiderate a more palpable exhibition of the mysteries, which command their robust and sensual reverence. Cornelius may be considered the founder and legislator, Kaulbach, the genial and vigorous

apostle of a class of painters who occupy a wider field, whose liberal canvass invokes the aid of every philosophy and every faith, and who have invented a method at once learned, transcendental, and dramatic; blending Christian and Pagan symbolism with historical incidents and supernatural agencies. This style, which requires as much industry and penetration in the spectator as ability in the artist, can, as yet, be only admired or interpreted on the walls of German museums and palaces, nor will it probably be practised or appreciated on the warmer side of the Alps, where an impatient and mercurial public delight in subjects more promptly grateful to the senses and the fancy. The third order, to which the artistic phenomena of the times may be reduced, is that, which is least susceptible of accurate definition; but it comprehends all those, who adopt nature as the object of direct imitation, with various degrees of selection indeed, but without any retrospective tendency or limitation of religious theory, and who rarely admit a moral or æsthetic aim, or an intermixture of the abstract or conventional vehicles of meaning. This manner has been carried to its highest pitch of energy by Vernet; it assumes a greater dignity in the works of Delaroche and Schæffer, and as much

elevation in the hands of Ingres, as is compatible with naturalism; it rules undisputed in the flourishing Academies of Belgium, where a solidity of technical execution obtains, which is unattempted elsewhere; and in England, however deficient in the historical style, it is predominant in the works of Etty and Maclise, of Ward and of Dyce; and notwithstanding the zealous imitation of the Gothic models in other branches of the arts, the rising painters who now flatter us with the promise of future excellence are plain naturalists, under a fantastic name. Naturalism is the popular form of art in Europe: it is the only form capable of successful cultivation in Italy, for it alone is in harmony with the ideas of the whole community; in it the patriotism of the educated, the policy of the governing, and the piety of the devout can find a congenial interpretation; to the intelligent and discontented it offers the romantic or heroic subjects selected from the pages of the poets or historians of their country, in the contemplation of which they may assuage the sense of present indignity, or gather the visionary hopes of future vengeance; to the ecclesiastical bodies, with whom the patronage of art and the perpetuation of slavery mainly lies, the naturalist manner affords the direct and

perspicuous instrument of that pictorial teaching, which affects the heart without exercising the understanding; while, to the Italian peasant it displays the forms of Catholic or local veneration in the lineaments of familiar reality, without the superfluous refinements or subtleties of the schools of Dusseldorf or Munich. It may, consequently, be safely predicted, that if the political circumstances of Italy permit that extended cultivation of painting, which the duration of its present institutions cannot fail to foster, its professors will seek their examples in the naturalist and decorative style of the 17th century, and in the living masters of the French and Belgian schools, rather than in the ascetic forms of the pre-Raphaelite ages, or in the thoughtful seminaries of modern Germany.

The author proposes, in a second part of this Essay, to submit to his readers some notices of the artists, who dedicate themselves at Naples to the walk of landscape and 'genre' painting; and, in a third, to describe the institutions, which exist for the promotion of the art, and the sources opened by the sovereign and the various orders of society for its encouragement.



## PART II.

IF the spectacle and impressions of beautiful scenery were alone sufficient to form a great school of landscape-painting, that branch of the art would have been nowhere perpetuated in a higher degree of perfection, than at Naples. The features of the Roman prospect, in which the romantic, the historical, and the pastoral elements are greatly blended, have exercised the roving easels of two hundred years; and, by their achievements, the Campagna has been consecrated as the noblest type and subject of the landscape pencil; yet it will be admitted that this memorable scene, however solemn and elevating in its melancholy majesty, is deficient in variety and cheerfulness; and, by lacking the sea, wants a capital element of pictorial interest; while Naples is not absolutely ungraced by any charm which belongs to her more honoured rival. The cliffs of Capri, the castles of Ischia and Procida, the silent pools of Agnano and Averno, Baia and Pozzuoli, with their shattered cupolas and columns, Pæstum, lonely as Palmyra, the smiling precipices

of the Amalfiot coast swarming with hamlets, the Alpine range of Santangelo shaded by copses of chesnut and beechwood, where the industry of the woodcutter is foiled by the vastness and decay of the primæval trees, the mountains of Avellino and La Cava, sanctified by the ancient abodes of learning and of prayer, the bay itself, reflecting the purest heaven and animated by a hundred sails, such form merely a part of those seductions, which nature has allied with a climate tempered and salubrious, and unfolded to the contemplation of the student; yet has Naples possessed no indigenous and consecutive school of landscape painting, and of those who have dedicated themselves to the reproduction of her scenery, several have been foreigners, while the single original genius, to whom this favoured soil gave birth, transferred, at an early period of his life, his palette to the greater theatres of Florence and of Rome. At Naples, as elsewhere, landscape was at first introduced as an accessory to sacred painting; and in the productions of the 15th century, it is apparent that it was not directly imitated from nature, but imported from the early school of Flanders, and especially from the works of the brothers Van Eyck. The most remarkable example of this manner is found in

the fresco pictures by Lo Zingaro, in the cloister of San Severino, where the landscape background is frequently so extensive and important as to acquire almost a predominant interest in the composition. Nature, and the creations of men are however here represented, not in their sober reality, but in fabulous combinations, which are singularly appropriate to the legends, with which they are associated; here you have a portraiture of whatever is most savage, or most splendid in a fantastic world, of deserts peopled with anchorites and demons, of porticoes, palaces, and convents, the abodes of princes and prelates, of places of temptation and places of pleasure and disport, of lakes and winding rivers, which reflect the enchanted castles on their cultivated banks, or the beasts of the chase, which approach to drink in the limpid and solitary waters. The same marvellous character may be recognized, though with inferior power, in the works of the Zingaro's contemporaries and disciples, until the age of Raffaëlle, when the scholars of that universal master brought to Naples the manner of landscape, which he adapted to his religious compositions—a landscape in which we see the simple features of nature and of art purified and harmonized in a kind of holy calm without the in-

trusive magnificence, or ostentation of detail, which had been displayed by the painters of the previous age. After Titian and Caracci had bestowed an independent significance on landscape painting, the Neapolitan scenery might naturally have claimed the undivided attention of the native artists, yet it does not appear that any one before Salvator Rosa and Spadaro followed it as a separate branch of the profession. In the works of the former, during his earlier period, the interest is generally concentrated on a single subject, which is exhibited with a mysterious and attractive power. The woodland views were derived from sketches in the glens and forests of Calabria; the marine and coast-pieces reveal the features of Pausilippo and the Sorrentine shore; yet it would be difficult to produce a landscape by Salvator which can be identified in all its parts with any specific locality, and in one only, as far as the author is aware, has he introduced the familiar outline of Vesuvius, which forms the background to a passage from the tumults of Masaniello, now in the gallery of Marquis Santangelo. In the later and more imposing productions of Salvator, when his taste had been expanded by the contemplation of the ideal creations of Claude, his original

studies of actual scenery were still further modified and dissolved, and merely linger as the motive or the basis of imaginative composition. The landscapes of Spadaro were inferior in vigour, and not superior in selection and fidelity to those of Salvator; and the artist, who adhered in his pictures of genre and popular life with revolting exactness to his sordid model, disgraced the lovely features of his country by a careless and mechanical repetition, only rearranging, in artificial incoherence, the elements which Nature had ordered in everlasting and incomparable combination. Masturzo pursued the same method with diminished energy; Martoriello and Pagano perpetuated the neglect or the violation of nature in the following century; and, in aspiring to temper the boldness of Salvator with the amenity of Orizzonte, succeeded in uniting the conventionalities of the Roman, with those of the Neapolitan school.

A purer style was introduced before the French revolution by James Philip *James Philip Hackert.* Hackert, who brought to the romantic regions of Parthenope, the fidelity which he had exercised on the sands and the poplars of Pomerania. Retained by a liberal patronage and a position at court, and inhabiting a villa on the promontory of Pausilippo, this artist had the

opportunity and the taste to identify his pencil with the most delightful scenes. His works in distemper are more esteemed, than those in oil; both reveal a pleasing simplicity and elevation in general treatment, and a sufficient adherence to natural forms, but they are deficient in warmth of colouring and vigour of effect. The celebrity of his canvass was enhanced by the skill and activity of his graver; and the plates of his works, by himself or his brother, are still reckoned among the most agreeable transcripts of the Neapolitan prospect. Hackert did not long survive the second expulsion of the sovereign, by whose protection he had risen to eminence and fortune. Under the intrusive government of the French, the names of Knip, Voogd, Rebel, Denis, and Huber, were in the greatest repute, and demonstrate how completely the delineation of landscape and pastoral life had been appropriated by alien pencils. Among these, Denis, however, painted with elegance and facility, according to the artificial fashion of the day, and Huber had the merit of introducing the use of water colours, which have since been carried to a higher proficiency, than he had attained. The time was indeed uncongenial to the gentle meditative idyllic arts. A genuine sensibility and deep reflective appreciation of the beauty and poetry of inanimate nature could

scarcely prevail in the age of military fustian and declamatory imposture; when Talma was the heroic ideal, and the great actions and characters of antiquity were travestied on canvass with all the frigid extravagance of the Parisian stage.

The restoration of peace inaugurated a more auspicious period, and an im- *Anthony Pitloo.* pulse was given to the cultivation of landscape painting, which it has since continued to obey. In the year 1816, Anthony Pitloo obtained, in a public competition, the post of professor of landscape at the Neapolitan Academy. This excellent painter was born at Arnheim, in Holland, in the year 1790, and, having manifested an early genius for design, was despatched first to the schools of Paris, and afterwards to Rome, with a pension from the Dutch government. For upwards of twenty years he continued his labours at Naples, with undiminished popularity and success, and died of the cholera in 1837, equally lamented by his scholars and the public, who have recorded their sense of his ability and virtues on his tomb. The great merit of Pitloo consisted in his love of nature, and his method of tuition, which inspired his disciples with a similar passion. His talent is more apparent in his studies, than his sedentary works; for his manner is not very careful or scholastic, but full of sensi-

bility. His pencil is always true to general effects, whether his canvass represents the prospect basking in the mid-day brightness of the Italian sky, or the waves flashing in the train of the level sun, or the fields refreshed and steaming in the dawn; every colour finds its counterpart on his palette, and no aërial magie is so evanescent as to elude his subtle imitation: although not so perfect in the delineation of particular objects, he could touch the different kinds of foliage with sufficient exactness; his foregrounds were managed with taste; and his figures, being prudently removed to some distance from the eye, formed an agreeable adjunct to the inanimate scene.

The mantle of Pitloo descended, *Gabriele Smargiassi.* but with diminished inspiration, to his scholar and successor, Gabriele Smargiassi. Born at Vasto, in the province of Chieti, of parents in a respectable station, he was marked out for the church by his uncle, the parish priest of his native place. With this view, he underwent, impatiently, the preliminary lessons of ecclesiastical training, but disclosed his native disposition by spontaneous efforts in modelling and design. These having been examined and praised by the 'Sotto-Intendente' of



the province, a gentleman of taste and learning, their author was so confirmed in his ambition to become an artist, that he opened his heart to his grandfather, and having obtained from that benevolent relative a reluctant blessing, and the sum of four pounds, he set out for Naples in 1817, when nineteen years of age, and placed himself under Giuseppe Cammerano for instruction in the human figure. For this branch of the profession he had, probably, not much aptitude; and after a severe application of a year's duration, during which his proficiency was not commensurate with his toil, he passed with better success to the class of Anthony Pitloo. In the earlier period of his residence at the capital, Sig. Smargiassi often endured all the extremities of penury, from which he was tardily relieved by the increasing resources of private tuition, and by the assistance of his uncle, whose sympathy was at length elicited by his perseverance and merit. Seven years of servitude to the art elapsed before he could lay by the requisite means for a journey to Rome. Even there fortune again wavered, and he was already involved in debt, and clouded by disappointment, when a patron appeared in the person of the Duke of Fitz-James, who ordered a picture generously paid, and presented him to the Duchesse de St.

Leu, thus fixing the destinies of his after life. The first result of this introduction was, that Sig. Smargiassi was engaged to give lessons to the future Emperor of the French, a young man already remarked for the audacity and restlessness of which he has since given such signal examples; but who, by the testimony of his teacher, will never add another name to the catalogue of royal and noble painters. After passing four years at Rome with no lack of encouragement, Sig. Smargiassi accompanied his patroness to the château of Aremberg in the Grisons, and proceeded from thence to Paris, having been furnished with recommendations to the Bonapartist aristocracy. Here he established his easel for upwards of nine years, yet, notwithstanding this prolonged abode in France, he did not materially alter his style, or avail himself of the resources afforded by a new country: his portfolio, well furnished with studies of the Italian landscape, supplied him with unfailing sources of celebrity and support; and he was careful to renew them, by three successive excursions to the Neapolitan and Sicilian shores, the first of which was undertaken by the commission and at the expense of the ex-Queen of the French. Louis Philippe, whose liberality was extended to the artists of

every country, had, by his marriage, and by the associations of his youth, a peculiar interest in the scenes which formed the staple of Smargiassi's canvass. The late Queen of the Belgians inherited the taste and the attachments of her parents, so that the Courts of the Tuileries and Brussels secured a lucrative and flattering employment to the painter. Among his works exhibited at the Louvre, in 1831, and acquired by the King, there was one of the Blue Grotto at Capri—an enchanting optical phenomenon, but an unpleasing subject for the pencil,—and a view of the Bay of Naples, embracing the ruined palace of Donna Anna, for which he was presented with a gold medal by his majesty. In the same year, he passed the channel, and submitted to the criticism of the English public a collection of his oil sketches, and a picture of a procession to the Madonna di Pozzano, near Castellamare, which had the honour of finding a purchaser in the Malibran. In the year 1837, the death of Pitloo opened the situation of professor of landscape painting, at the Neapolitan Academy, to public competition. Sig. Smargiassi entered the lists, and was victorious in a struggle where Fergola was his principal competitor; from that period to the present time, he has continued to exercise his functions at the

Bourbon Museum with ability and credit, if not with the undisputed reputation enjoyed by his predecessor. He has shared the patronage of the sovereign and the royal family in no common degree, but especially that of the Count of Aquila, who has manifested the most decided preference for his productions. He had a principal part in the orders given by the Emperor of Russia, during his majesty's residence at Naples. He possesses all the medals that are conferred on the landscape painter, as well as the doubtful distinction of several crosses and ribands, and has altogether attained a degree of prosperity, which it is gratifying to find associated with the profession of the arts. The works of Sig. Smargiassi are variously estimated, and there is perhaps an inclination at Naples to render him less, than justice ; so that, if on the one hand, he has partaken of the sweets of court praise and protection, he has, on the other, not been exempt from that criticism, which is sharpened by jealousy, and, even from the detraction, which is apt to be levelled against the favourites of fortune and the possessors of power. One capital quality he has constantly displayed—an indefatigable pursuit of nature—a pursuit, which has never been relaxed by success, or business, or advancing age, but

which is yearly renewed with equal delight and benefit to the painter. Nor is he contented to labour in the beaten track, but has sought to expand the field of observation, and, by visiting the remote, untravelled bye-ways of the country, to discover and record the charms of a virgin-landscape. One consequence of this commendable habit is, that nothing conventional appears in his pictures; whether they be views, or compositions formed of elements separately derived from nature, they faithfully reflect the hues of the forest and the sky. The forms of trees are rendered, if not with the anatomical exactness and distinctive foliation familiar to the English easel, at least with a palpable imitation of separate species; and the general effect of the scene, if rarely elevating, is at least cheerful and attractive. Sig. Smargiassi is, however, defective in his foregrounds, which are frequently ignoble and uninteresting; the objects nearest the eye are not finished with sufficient elaboration, while the figures are so confessedly imperfect, that in his more careful pieces he has, more than once, been obliged to the friendly pencil of Morani.

During the years, in which Smargiassi was pushing his fortunes abroad, his cotemporary and fellow student,

*Giacinto Gigante.*

Giacinto Gigante, was following a different road to the same goal, and his exertions have been happily crowned with a like success. The father of this artist was a fresco painter of some ability, who continued to the last generation the traditions of the great 'Macchinisti' of the seventeenth century, who has left his principal work on the vaults of Santa Maria a Piedigrotta, a favourite sanctuary of Neapolitan devotion, and whose remoter ancestors were labourers in those waters, which inspired the piscatorial Muse of Sannazzaro and Rota. The boy Giacinto was placed as apprentice in the government bureau of topography, but his natural aspiration could not be satisfied by the tardy perspective of official advancement; he found in Giambattista Vianelli a friend, who showed him the way to the studio of Huber before he was fifteen years of age. From this master he acquired the principles of water colours, but after a short period he deserted to the superior class of Pitloo, where he obtained a knowledge of the elements of oil painting: his disposition was, however, rather impatient and solitary, than academic; he revolted from the formality and tedium of the schools, and having mastered, in less than two years, the technical difficulties, he thenceforward threw himself en-

tirely on Nature as his mistress and his guide. In 1826 he repaired to Rome with a light purse but an active pencil, and while he inspired himself by the contemplation of the old landscape masters and their historic scene, he earned his subsistence by working for a certain Wolfensberger, a German manufacturer of water-colour views. At the end of six months he returned to Naples, and found his first patrons among the French; subsequently, his employers were almost exclusively the members of the Russian diplomacy and aristocracy: in their society he returned on several occasions to Rome, and to their orders he supplied such a considerable number of works, both in water colours and in oils, that he was enabled to invest his savings in the purchase of an estate on the salubrious eminence called the 'Salute,' where he keeps his pleasant studio under his own vine and his own fig-tree, far from the bustle and animosities of the Academy and the town. With such connexions, he could not fail to be recommended to the notice of the Emperor of Russia; by the command of his Imperial majesty, he executed two pictures in rather larger dimensions than were familiar, or perhaps appropriate to his easel; one, representing the view of Naples from the 'Strada Nuova;' the other

'Virgil's Tomb,' with a popular scene. Owing to his predilection for solitude and peace, and his entire estrangement from the exhibitions and artistic society, the merits of Sig. Gigante long remained unnoticed by the Neapolitan court; at length, in the course of the year 1851, he was commissioned by the Queen to prepare two drawings for transmission to Vienna, where they were so much admired that the artist was first repeatedly employed as a contributor to the royal album, and then appointed drawing master to the children of the sovereign, an office which he fills with discretion, and in which he has discovered that all his pupils have a promising genius for the arts. The works of Sig. Gigante in oil are pleasing representations of nature, especially of a nature secluded, still, and clear. If the prospect be favourable, the picture will be fine; if the principal interest lie in rock, in water, and in an expanded horizon, it will be best. If there be aught uncomely or uninteresting in the view, it will not be omitted or subdued; the foreground will remain vacant, or if made the subject of composition, and enlivened with figures, the want of invention and elegance will be too apparent. The colouring will always be agreeable; and the humbler kind of vegetation, the brushwood and



the wild flowers will be touched with simplicity and truth, while the grander forms of foliage will betray a certain tameness. In his water colours, the artist appears to far greater advantage, especially in those, which are drawn from nature in a rather large size. There is no portion of the Neapolitan scenery, to which he has not been a frequent, patient, enthusiastic visitant; but his favourite resort in summer is to the hills above Sorrento, just where cultivation mixes with the pasture and the forest, where the grey rock invades the blooming terraces and fields, and the chesnut towers above the olive and the vine. In this tempered region, where fertility and wildness meet, on the boundaries in which Pomona debates with Pan, where at every turn some feature, soft or savage, forms a seductive or striking frame to the distant landscape, Sig. Gigante finds the subjects of those studies, which, for freedom of handling, fidelity of colour, transparency, perspective, and effect, have no parallel on his own more ambitious canvass, or on the canvass of any living painter of his country. Less often Sig. Gigante repairs for his scene to the coast, and manifests here, also, that he is no despicable master in the delineation of the sea; not indeed of the dark undulations, or crested breakers, which

belong to the northern deep, but of the Mediterranean waters, crisped by the summer gale, or reflecting in limpid calm every tint of rock or weed from their variegated bed. For the details of buildings and interiors his pencil is too impatient; yet even in this class of subjects his genius does not forsake him—they are rendered with a powerful *chiaro-scuro* and characteristic sentiment of colour. Two brothers of the same family, Achille and Ercole, have also devoted themselves to the profession of the arts; the former died young, in an hospital, and in him was extinguished the promise of a bright career; the latter still lives and gains his livelihood by painting, yet he has remained in a subordinate walk, and his works are scarcely worthy of a more specific notice.

While the charming Powers of the  
*Giambattista* mountain and the wave have their  
*Vianelli.* special votary and interpreter in  
Giacinto Gigante, the pencil of his cotemporary and relative by marriage, Giambattista Vianelli, has found its appropriate province in the portraiture of the city and the church. Born at Porto Maurizio, near Genoa, in the second year of the present century, he emigrated, when nine years of age, to Otranto, where his father had

obtained the post of consul of the French empire; and as the Neapolitan dominions have since been the constant scene of his labours, he may justly claim to be ranked with the artists of his adopted country. He repaired in the year 1819 to Naples, for that instruction which a provincial residence could not afford; and after passing two years under the direction of Huber, he prosecuted his study of the higher branch of landscape in the academy of Pitloo. The system of that master seems to have inspired his scholars with the love of nature, and the desire of spontaneous exertion; nor was Sig. Vianelli reluctant to abridge the period of his tuition, and to commence the unfettered exercise of the art. His first attempts were in oils, and his success would have justified him in dedicating his life to that department, but he gradually contracted an exclusive preference for water colours and sepia, and subsequently restricted himself almost entirely to the latter method, making his landscape subordinate to architecture and figures. For nearly thirty years, he has continued to derive his materials from the inexhaustible sources of popular manners and religion, selecting his subjects from the tumult of the market-place and the port; from the streets on some great holiday, when flaunting

processions divide the prostrate throng ; from the rustic worship of some rocky shrine ; or the high ceremonial of cathedral choirs ; or the solemnity of crypts and tombs ; or from pensive cloisters and hospitable porches, with monks, and pilgrims, and all the picturesque infirmities of the old and poor. In these works the perspective is not particularly studied ; the details of decoration are not exactly rendered ; the nearest figures are not designed with sufficient accuracy ; but the effects of light and shade are so masterly, the groups are so happily disposed, and their motions and character are so natural and lively, that the imagination is captivated and the eye scarcely regrets the absence of a correctness, which might have been acquired at the sacrifice of freedom. Sig. Vianelli was employed to prepare the designs for some ill-executed lithographs, which illustrate a 'Guide to Naples,' published by authority in the year 1845: about the same time, twelve of his drawings were deposited in the Academy to serve as models to the student of that manner, and in 1848, under the government of Prince Cariati, his claims were at length publicly recognized, and he received the decoration, which is conferred on artistic merit. In the same year he removed to Benevento, a locality which affords

an abundance of subjects to his pencil, and from time to time he brings his portfolio to the capital where he retains a studio ; yet it may be observed, that the later works of Sig. Vianelli are more neglected, than those of his earlier period ; he admits, it is said, the assistance of pupils, and perhaps his own ability is on the decline, and his hand is fatigued by the repetition of the familiar forms.

The catalogue of Pitloo's scholars may be terminated with the names *Vincenzo Franceschini*. of three painters, the first of whom, though by his circumstances an amateur, is yet an accomplished artist ; while the other two, though professional artists, would have been more commendable had they been amateurs. Vincenzo Franceschini is the son of a respectable magistrate of Naples, from whom he inherits a competent fortune, and by whom he was devoted to the profession of the law. To this destination he never evinced any partiality, but rather affected a life of freedom and enjoyment, dedicating himself particularly to the sports of the field. In the neighbourhood of Naples the game is so rare and the scenery so romantic, that there is every provocation to exchange the fowling-piece for the sketch-book, and it is not improbable that the frequent contemplation of Nature in her fastnesses

and solitudes may have had a powerful influence in confirming a taste already disposed to her service. It was not, however, till the age of twenty-five, that Sig. Franceschini availed himself of regular instruction in design by attending the private academy of Pitloo, after whose death he profited by the counsels and correction of Marsigli, a master whose habitual province was that of figures, but who proved in his backgrounds, that he possessed a capacity for either branch. In the year 1844 and again in 1846, Sig. Franceschini enlarged his experience of nature and of art by travelling in Italy, and sojourning for several months at Rome, where he exercised his hand in the Campagna, and improved his taste by observing the method of the cotemporary professors. The results of his maturer study were apparent in a picture placed in the exhibition of the year 1848, to which the gold medal was awarded. Since that period, he has continued the practice of the art with indulgent deliberation, never forcing a flagging pencil, or retracing with mechanical industry the features of some reiterated scene. Scarcely known by foreigners, he is rarely employed in the execution of views; and his own genius draws him to composition, based, however, on the most accurate study of natural forms. He

often adopts a wilder and more agitated style than is usual, selecting his locality in forests and deserts darkened by storms, and introducing some incident in the chase, or some calamity or deed of crime. His method is rather robust than delicate, and his most decided technical merit is perhaps in the delineation of the separate kinds of foliage, which are most unmistakably discriminated. His walls are plentifully furnished with studies grateful to the worshippers of trees, in which the oak, the chesnut, the plane, the olive, and their brethren of the garden or the wood, are happily individualized, not only by the mimicry of the bark and leaf, but by an elevated conception of the various types of vegetation in their grander developments.

Next to Sig. Franceschini, though after a considerable interval, may be placed Teodoro Duclerc, of French parentage but Neapolitan birth, who also owes his early instruction to Pitloo, and who paints in oils with neatness and fidelity, but draws in water colours and pencil with more unquestionable excellence. Sig. La Volpe practises in the same manner, but with less ability. In the course of the winter of 1851, this artist was selected to accompany the Duke of Leuchtenberg to

*Duclerc and  
La Volpe.*

Sicily and Egypt, when he proved that his genius was inferior to his opportunity. Yet La Volpe is capable of supplying the album of the tourist with many a fair memorial of pleasant places; and he may not be confounded with the vulgar worker in ink and distemper, whose panoramas, tarantellas, and eruptions too often captivate the eyes, and unloose the purse of the untutored traveller.

In tracing the school of Pitloo down to the present day, the author has unavoidably omitted the names of several painters, whose manner has remained uninfluenced by the innovations of that master, or who have merely benefited indirectly by his example, without avowedly entering into the category of his immediate disciples. The works of Salvatore Fergola betray in the present century the tradition of the last, and the painter is proud to declare himself the artistic issue in the second generation of Philip Hackert. Born in the year 1799, when the royal interest resumed a brief and bloody ascendancy, his life was destined to be afterwards connected with the longer and humaner triumph of the legitimate dynasty. His father, Luigi Fergola, held an office in the government bureau of topography, but also practised land-



scape painting, principally in distemper, in the school of Hackert, and obtained the patronage of Queen Maria Carolina. He imparted the principles of the art to his son at a very early age, who prosecuted his studies from nature with assiduity, and soon obtained a share in the employment, which was diffused after the restoration of peace by the revival of continental travelling. In the year 1818, Salvatore Fergola was presented to the Duke of Calabria, and in the following year accompanied the prince to Sicily, where he executed a variety of distemper views for the portfolio of his patron. In 1821, he made a more extended excursion, for the same purpose, in that island, and three years later attended His Royal Highness to the estates of the crown in the province of Apulia. On the accession of the Duke of Calabria, Sig. Fergola was appointed landscape painter to the royal cabinet, and when King Francesco conducted his daughter Maria Christina to Spain, the artist was commanded to delineate the scenery and triumphs of the route and the solemnities of the ill-assorted nuptials. During the whole period of the royal journey, which lasted about eleven months, Sig. Fergola remained attached to the person of the king, and in constant activity: he was treated in the most

flattering and honourable manner, preceding the *cortége* in a separate carriage, furnished with every facility for the due exercise of his functions, which were to sketch the objects of romantic or historical interest along the road previously selected on the map by the King in person, and in the delineation of which his Majesty manifested the liveliest interest. After his return to Naples, Sig. Fergola continued under King Francesco, and his successor the reigning sovereign, to be the pictorial annalist of palace life, reducing to canvass all the hunts, launches, reviews, processions, shows, and festivities which for a series of years assembled the courtiers and the multitude : subjects which it would be unprofitable to enumerate, but of which the most notorious and accessible are the pictures of the inauguration of the Neapolitan railroads, and of the tournament held at Caserta in 1846, which are deposited in the apartments of that palace. No commemoration of the democratic phrensy, or royal vows contingent on the revolution of 1848 is to be found. Of late years, Sig. Fergola has also applied himself particularly to marine, a province to which he had already directed his attention during his voyage to Barcelona, and which he now cultivates with greater partiality, than any of the other walks with which

his pencil is familiar. In the works of this painter, we observé the gifts of a happy genius too often sacrificed to versatility and speed. In landscape painting in oils, which he has practised most, he is least successful, for his style possesses neither the dignity of the old, nor the verity of the modern school. The figures in his ideal compositions are fantastic and unpleasing; in the courtly and popular scenes, in which he has so copiously laboured, the groups are not picturesquely distributed, nor are they individually touched with elegance or spirit: they rather resemble an array of manikins marshalled for a puppet show, than the tumultuous, fascinated, martial, ceremonious crowds which we recognize on the canvass of the Roman Pannini and the Neapolitan Spadaro. For architecture, it is obvious that Sig. Fergola was endowed with an excellent disposition, and more favourable specimens of his easel could not be selected, than the two interiors, one representing the cathedral of Toledo, the other the cloister of 'San Juan de los Reyes,' in the same city, which have been deservedly placed in the private collection of his Sicilian Majesty. He has certainly painted sea pieces with as much merit as is consistent with a superficial and theatric manner;

he has studied the forms and rig of the larger class of shipping ; his effects of light are striking, and in the movement, tints, and transparency of the waves, he approaches more closely to nature than in any other department. The old-fashioned art of landscape painting in distemper, which was once sanctioned by the great example of Gaspar, but which has now become the resource of the merest decorative daubers, is preserved by Sig. Fergola with a curious refinement. Here he shows himself the worthy descendant of Hackert. It is certain that, compared with oils, the method of distemper must always be judged deficient in vigour, in delicacy, and in the effects of chiaro-scuro and aerial perspective ; yet it furnishes in able hands tones of a charming simplicity and coolness which Sig. Fergola well knows how to employ, while he has also exercised his ingenuity in devising certain solutions and varnishes, which bestow, as he believes, a greater lustre and durability on his colours, than has usually been attained in this manner.

The family of Carelli exhibits, in  
*Raffaello* four successive generations of painters,  
*Carelli.* a striking but not a singular instance  
of the transmission of artistic genius. Raffaello

Carelli—who, for more than twenty years, held at Naples the most distinguished rank in the walk of landscape and ‘genre,’ and who, in resigning the use of the palette in the full possession of his powers, could plead the established reputation of two sons in their respective departments—is himself the son of Settimio Carelli, a provincial painter of some merit, and the grandson of another of more ability, who received his education in the school of Pompeo Battoni. The subject of the present notice was born at Monopoli, in the province of Bari, on the 25th of September, 1795; and was destined for the profession of medicine under the protection of a paternal uncle; with this view, he received the rudiments of a learned education, but he discovered such a disposition for the arts, that his parents were wisely contented that he should follow his natural instincts, and having obtained the principles of design from his father, he began at the age of seventeen to earn some money by making small portraits, first at home, and then in the neighbouring city of Bari, where he practised in this way for about a year. The family of Sig. Carelli, though in an honourable station, was not rich, and was burdened with other children: genius, and a virtuous spirit were the only portions

which birth conferred upon him; but these inspired him with a manly impatience of dependence; and with a desire to improve the slender resources of the paternal roof, he bid adieu, under a favourable star, to his native Monopoli, and repaired to the capital, as poor and solitary as many a youth who has mounted to wealth and honour. Riding on a cart loaded with jars of oil, with thirteen shillings in his pocket, Raffaele Carelli entered the streets of Naples on the 15th of August, 1815, and was obliged to a school-fellow, an apothecary's apprentice, for a secret shelter during several nights. At the end of a week, he found out the residence of a maternal uncle, a Canonico, who was prosecuting a ruinous lawsuit before the courts of the capital, and subsisted on the pittance of a daily mass. This friendly ecclesiastic received his nephew with kindness, but could give him no other assistance than a share of his small apartment; yet the aspiring artist soon succeeded in placing his foot on the lowest step of the stairs of fortune, and did not linger long upon that humble level. By the parish priest of Monopoli, who happened to pay a visit about this time to Naples, he was presented to one Ciappa, a famous picture restorer and forger, by whom he was first employed in copy-

ing and repairing the old masters, and afterwards in designing costumes and popular figures. In this occupation, he formed the friendship of Gioacchino Ponta, the Genoese poet, who introduced him to the respectable and wealthy families of Bourguignon and Meuricauffre, and through them to their relative Madame Coltellini, who had a great reputation as a painter of portraits, both in miniature and oils. The circle of his acquaintance was now enlarged, he was restored to the rank in society, to which his birth and education entitled him, and he gradually found the means of subsistence and the opportunity of professional improvement. While he attended the school of design from the nude model with unremitting attention at night, he was labouring in the morning in the studio of the landscape painter Huber, first as a scholar, but soon as an indispensable assistant in supplying the figures, in which that master did not excel; but he was also assiduous at the easel of Madame Coltellini, ostensibly in the cultivation of the art, but seriously in the courtship of her niece, a beautiful person whom he first admired as she sat to her aunt in the character of a saint, and with whom he was shortly afterwards happily united in marriage. After this step, which wisdom might

hardly justify, but which the event did not condemn, it was undoubtedly highly conducive to the prosperity of Sig. Carelli, that he was honoured by the patronage of the Count of Montesantangelo and his brother the Duke of Terranova. The latter purchased his earliest landscapes, and has proved the faithful and benevolent friend of his family ever since. In the gallery of the house of Gerace, several of these works are preserved; and one especially deserves attention, which Sig. Carelli esteems to be among his happiest efforts, and which represents the terrace of the Capuchins of Sorrento. After this period, he continued to paint with much applause, and to execute a variety of orders in landscape and rustic interiors, with figures in genre, 'bambocciate,' and popular subjects of every kind. In 1833, a gold medal in the landscape department was established for the first time by the advice of the minister, Santangelo, as a commensurate reward for the transcendent merit of his two pictures of the cascade of the 'Fibreno,' and of the 'Scoglio di Frisa,' on the shore of Pausilippo, a favourite resort of Neapolitan festivity. Two years later, the government was again under the flattering necessity of creating a similar testimonial for his genre composition of the Antiquarians or 'Conoscenti;' a picture which in truth possesses all the excellence, of which that



branch of the art is susceptible. In the meantime, Sig. Carelli had been engaged by the Duke of Devonshire to accompany him on a tour in Sicily in the year 1834: in 1839 he was again employed by his Grace on a journey in the Levant; and the memorials of both excursions, in the form of elaborate water-colour drawings executed from nature, are preserved at Chatsworth. After his return from the East, Sig. Carelli gradually withdrew from the exercise of his art on a large scale, and restricted himself to giving lessons, and the commerce of old pictures; yet it is hoped that he may still be prevailed upon to resume the use of the palette, especially in the delineation of the peasantry and populace of his country, a walk in which he deserves to be placed by the side of Spadaro, and in which he has never found a successor. Of all the modern artists of Naples, Sig. Carelli is the only one who has united a thorough knowledge of the human figure with a commensurate mastery of landscape; yet on the whole it may be allowed that those of his compositions are preferable in which the landscape is subordinate. In the latter branch, his characteristic merit is a careful study of nature, which he painted patiently and ably, yet without much selection and with little imaginative power; the forms of

his trees may be accused of tameness ; the tints are however true, the skies are pure, the water is of admirable transparency, an equal elaboration is carried into every part, his brush is very fine, and his colours, though thinly spread, are of a sound and durable quality. In figures, Sig. Carelli brings a greater play of invention and fancy to the aid of that fidelity which never forsakes him. With romantic or religious subjects in their higher forms, indeed, he does not attempt to deal ; but in depicting the sentiments and actions, the mirth and labours, the devotions and the dances of his humbler countrymen, he stands without a rival ; and what existed before him, as a kind of conventional inanimate costume painting, became in his hands a living, spirited, and interesting reality. The figures nearest to the eye are not finished with a delicacy equal to that used by the great Dutch masters ; yet the expressions, as well as the attitudes, are properly discriminated, and they will reward a close inspection in every variety of gesture and movement ; the drawing is correct, the composition is most felicitous and unrestrained, and the remoter groups are disposed with an unstudied grace. To those, whose hyper-delicate taste revolts from the contemplation of popular scenes,

except they have the pathetic of Wilkie, or the ideal elevation of Robert, the familiar verity of Sig. Carelli's representation will frequently appear repulsive; but it is the business of a generous criticism to combat such an imbecile refinement: this artist's canvass may perchance be broad or droll, but it is never disfigured by grossness, and a manly judgment will not only admit the merit of his captured brigands, or his women washing in the pellucid stream of Sora, but will grant a hearty sympathy to his fishermen and lasses, who, encircled by the amphibious throng, and animated by the music of the fife and tambourine, foot their jovial tarantella before the taverns of that classic Wapping, the populous and vocal strand of Mergellina.

Gonzalvo, eldest son of Raffaele Carelli, was born near Naples, on the 29th of March 1818, at the suburban village called the Arenella, and in a house which tradition points out as having been the residence of Salvator Rosa. Like his great countryman and predecessor, he manifested from his childhood a remarkable propensity to the art of design, and drew with spontaneous facility from nature at the age of nine years. These early manifestations of genius were so successfully

*Gonzalvo  
Carelli.*

cultivated by the encouragement and instructions of his father, that he was enabled, when only twelve years old, to contribute to the exhibition of the Neapolitan Academy two sepia drawings. For these productions, which had all the stamp of matured skill, he was rewarded with a silver medal of the first class—never before or since bestowed upon a child. At the age of fifteen, he showed the progress and versatility of his powers by submitting to the judgment of the public a large water-colour of the Square of the Vicaria, with a scene of popular figures, which was purchased by the Queen-Mother, with that kindness and discrimination which inspired her patronage of the arts. The natural vigour and enterprize of the youthful painter would, undoubtedly, have urged him forwards, but he confesses his obligations to the advice and example of Mr. Leach, who visited Naples about this time, and with whom he made several artistic excursions on the Neapolitan coast. Sig. Carelli was already familiar with the use of the palette at the age of seventeen. Fortune waited upon his ability; and he was distinguished by the patronage of the Duke of Terranova, who extended to the son the hand, which had raised the father from obscurity. By this benevolent

nobleman, he was despatched to Rome, in 1837, with a pension which supplied the necessities of life, but yet left him every stimulus to exertion. In the great seminary as well of landscape as of figure painting, he entered largely into all the labours and enjoyments of an artist's life, associating mainly with the students of the French Academy, in whose society he explored, in spring, the beauties of the Roman scenery, and reduced in winter the studies of the field to compositions, for which he found a profitable sale, and of which he offered several specimens to the appreciation of the public in the saloons of the Piazza del Popolo. In 1840, Sig. Carelli returned to Naples, and executed for the exhibition of the Academy of the following year, an immense landscape of the 'Solfatara,' which was purchased by the King of Naples, and may now be seen in the apartments of the palace. His pencil was also extensively employed in the service of private patrons, and specimens of his easel became the property of Lord de Mauley, Lord Essex, and other English collectors. He might have continued his labours in his native country with every prospect of increasing employment and reputation; but having acquired, in three silver and three gold medals, all the honours which his

native academy could bestow, the credit of Sig. Carelli was established above that of all his contemporaries; and, being ambitious of a larger field of distinction, and the excitement of a greater rivalry, he was prompted, in the year 1841, to proceed to Paris, where he opened a studio and renewed his acquaintance with the French artists,—of whose character and works he has preserved many interesting notices. Being furnished with an introduction to the Queen Marie Amélie, by the Queen Dowager of Naples, he enjoyed the patronage of the royal family; but his abilities deserved the distinction which he might have obtained as a mark of national partiality, and he vindicated his independent claim to royal favour, by obtaining, in the year 1842, the silver medal for landscape, and, in 1843, that of gold, in the universal competition of the Louvre. In the decoration of the ministerial salons, he was employed to paint several Italian landscapes, and he furnished to the Museum of Versailles an ideal composition, of which the mountains and forests of Calabria afford the motive, and in which he represented the hermit of Mount St. Michael in the act of healing a sick child. After a residence of more than three years at Paris, Sig. Carelli was compelled by declining health to seek the benefit

of his native air; but he resumed his pencil in time to share the patronage of the Emperor of Russia, for whom he executed a view of Naples from the Park of Portici, and the lovely panorama from the Convent of Camaldoli. Since that period, he has adopted the Neapolitan capital as his permanent residence; and though for a time he found it necessary to recruit his strength and his eyesight by abstaining from the weightier efforts of the easel, he gave abundant evidence in the exhibition of 1851 that his industry had not been relaxed by success, nor his invention diminished by indisposition. From what has been stated in the foregoing biographical sketch, it may be inferred that Sig. Carelli is distinguished by an audacious and fertile imagination, which displays itself in compositions of unusual magnitude and striking effect. Inferior to Sig. Gigante in the study of nature, and to his father both in that particular, and in the delineation of figures, it cannot be disputed that he manifests an elevation of fancy and a masculine freedom of execution, which must be sought in vain on the canvass of any other living painter of his country. In his compositions, the strength of the artist is mainly thrown upon the foreground, which has a masterly arrangement, and on the

principal masses of foliage, which are firmly touched and grandly designed. In the treatment of trees, he belongs to the old school of historical landscape, which aimed at a noble and poetical type of vegetation, rather than at the nice discrimination of specific kinds. Although in some measure careless of the distinctive features of nature, Sig. Carelli is not guilty of a fantastic perversion of her forms: in his most ideal works there is much of reality—for the motives are still from the scenery of his native country, and the Roman Campagna—while in his views of actual localities there is ever something of the ideal, for he cannot divest the objective world of the colours of his own fancy. On the remoter region, and the horizon, he does not bestow the same attention, which is lavished on the nearer parts; and while he possesses a perfect knowledge of linear perspective, and makes an able disposition of his successive planes, he is not so happy in the transparency of his skies, or the magical effects of aerial distance. Sig. Carelli is not obliged to any auxiliary pencil in his animated forms; he has, when he pleases to exert it, a competent ability in the delineation of pastoral and monastic figures; his animals are introduced with propriety; and he has given examples of rustic dwellings,



and scenes of peasant life, which are remarkable for the verity of their colouring and local truth. Unlike Sig. Smargiassi, whose operation is restricted to an able use of the palette, Sig. Carelli practises with equal success the subordinate methods of the art; his water-colours reflect exactly the character of his works in oils; in the execution of the landscape 'fixé' he is without a rival; and his pencil sketches are executed with uncommon breadth and spirit. Gabriele Carelli is reserved for subsequent designation among the painters of interior subjects. A third brother shows a fair ability for landscape; but has not yet attained sufficient proficiency to entitle him to a more specific notice.

In the town of Vasto on the Adriatic, which affords a title to the great Spanish race of Avalos, Antonio Palizzi and Doralice del Greco have given birth to a family so remarkable for artistic genius, that, by the provincial wits, they were called the Nine Muses; an appropriation of classic analogy, which the reader will hardly approve when he learns that of six sons and three daughters, eight have been painters, and one has an inclination for mechanics. Antonio, the aged father, who still survives, is by profession an attorney, and by nature a poet, but

*Giuseppe  
Palizzi.*

never showed any aptitude for design. The manifestation of this talent in his offspring was original and early, and it struggled into light in a manner, which illustrates the power possessed by the Roman religion, through its pictorial and plastic teaching, to stimulate and exercise a nascent propensity for the arts. At an age when the child of Calvin is busy with the babyhouse or the ark, in adorning the senseless images of infancy, or mutilating the bestial band of Noah, the infant disciples of the old profession discovered their native gift in modelling the sacred and pastoral figures, which compose the domestic Presepio—that memorial of the birth of Jesus, which brings all the sanctity of Christmas under the humblest Italian roof. The ingenuity of these attempts having been remarked among the neighbours, the youthful fraternity obtained a wider field of operation, and they edified the townspeople by painting processional banners, and decorating the holiday shrines for the Virgin, and the local saints. Notwithstanding such evidences of a precocious and decided predilection, Giuseppe, the eldest son, was brought up to his father's calling, and began to practise the law in his native place; nor was it until the year 1835, when he had attained the age of twenty-three,

that his inborn passion for the art became so preponderant, that he forsook the paternal desk, and came up to Naples with the avowed intention of gaining his livelihood by the pencil. He sought his first regular instruction in the studios of Smargiassi and Fergola, where he mastered the technical difficulties with facility; and having in due season obtained the silver medals for landscape at the exhibition of the Neapolitan Academy, he was honoured by commissions from the King. For several years he supported himself at the capital by painting to private order, but not finding his remuneration equivalent to his merits, or his wants, he was at length advised and assisted by his friends to emigrate to Paris in 1845, where he has since continued the practice of his art with increasing distinction. In his earlier works, Giuseppe Palizzi followed that school which affects the title of ideal or historical, using his studies of Neapolitan scenery, however, as the principal motives of his compositions, and adding some subject in small figures from the poets or the annals of his country, which he designed with tolerable propriety; of late, he has abandoned the romantic for the rustic style, introducing cattle as a predominant feature in his pictures with manifest advantage, and substi-

tuting the types of the French for those of the Italian landscape. Respecting the value of these performances, there is some variety of opinion among the Neapolitan critics, nor is the author enabled to pronounce an authoritative sentence; but, to judge by the occasional notices of the Parisian press, Sig. Palizzi shares, with Troyon and Rose Bonheur, the highest honours and the greatest popularity in the walk which he has selected. A large canvass has been cited with peculiar commendation, which he exhibited at the Louvre in 1850. It represents the watering of a numerous and tumultuous herd, with the accessory figures of drovers and peasant girls; and this piece was deemed worthy of being acquired by the government of the late French republic.

In an age when Holland could exhibit  
*Filippo* at home the Bucolics of Berghem and  
*Palizzi.*

Potter, and had exported to Italy the less vigorous and veracious, but still charming pencil of De Roos, the flocks of the Abruzzi and the laborious cattle of the Apulian plain found a student and a painter in Domenico Brandi. This artist, whose works can now be rarely identified with certainty among the wrecks of the old Neapolitan school, was retained in the

service of the Marchese del Vasto of that day, and perfected his hand in the pastoral scenes, which, after nearly two hundred years, offered the earliest models to the living regenerator of animal painting at Naples. The prodigality of the 18th century, and the formality of the succeeding period, were equally unapt to appreciate and encourage that discriminating sensibility, which must inspire an accurate and poetical delineation of the brute creation; and, during the interval which elapsed between the death of Brandi and the birth of the painter, who now claims the notice of the reader, the art had been either abandoned or superficially practised as a mere method of mural decoration. Filippo Palizzi is six years younger than Giuseppe, who was the subject of the last description. He drew from nature without instruction before the age of fourteen, both with the pencil and pen, and attempted small compositions of cattle, which revealed the natural bent of his genius. When he joined his brother at Naples in the year 1837, he was at first induced to practise the nude under Bonolis, with the purpose of pursuing the historical walk; but his original preference was revived by his obtaining a prize offered in the landscape academy, for the best design of cows executed from the life, and

having been again victorious in a similar competition, he dedicated himself exclusively to the course, in which he was destined to excel; forsaking the Academy for the field, and prosecuting his studies of animals, landscape, and rustic figures, with unremitting assiduity. In 1839, he exhibited an oil picture at the Bourbon Museum, which obtained a silver medal, and was purchased by the Duchess of Berry. Three years later, he accompanied Prince Marousi to Moldavia, where, finding no demand for his legitimate works, he shifted his pencil from the brutes to the Boyards, and earned some money by making portraits of that hirsute aristocracy. After an absence of more than a year, he became impatient of a longer residence in a region so uncongenial to his tastes, and was happy to return to his native country, where he has since continued to reside, and has been rewarded with regular and remunerative employment. The canvass of Sig. Palizzi is usually in small dimensions, and does not embrace an extensive range of subjects. The larger beasts of the chase are not within his province. Neither is he a masterly delineator of the horse, which, exhibited in the hunt, the combat, or in native wildness, demands more dexterity and 'bravura' than belong to his deliberate hand. His merit

is particularly apparent in the portraiture of the domestic or servile animals, arranged in simple combination with popular figures, and accompanied by landscape selected from the inland vicinity of Naples. The ass, grazing with its colt, or depositing the faggot or the cask at the convent door; the oxen bending mildly to their yoke; the goats browsing on the cliff, guarded by an idle child; the buffaloes basking uncouthly in the swamp, and their mounted keeper; the primitive Italian flock wending across the parched field behind a shepherd scarcely less shaggy than his charge; such are the staple materials of Palizzi's easel; but in these simple compositions, not only is the form of the animal correctly drawn, and its surface rendered with minute fidelity, but its physiognomy and character are conveyed in an artless, faithful, and affectionate spirit. This delicacy of perception, united with a commensurate technical ability, justifies the admission of the painter to the higher rank of artists, and accounts for the favour with which his productions are regarded. It may be observed that the operation of his genius has been limited by the nature of the market for his pictures, which are chiefly purchased by travellers, and especially by the Americans and Russians, who

are not disposed to burden themselves with a cumbrous acquisition. Sig. Palizzi speaks with confidence of his capacity to enlarge the sphere and the proportions of his works; and it cannot be doubted that he would be greatly aided in the development of his powers by the study of the old masters and of the living painters in England and Belgium, who have been enabled, by superior cultivation and a greater theatre, to bestow on this department of the art a more ideal and energetic stamp. The success which attended the exertions of Giuseppe and Filippo Palizzi at the capital, induced the notary of Vasto to sanction successively a similar enterprize on the part of his two younger sons, Niccola and Francesco. The former, having received the rudiments of instruction from his elder brothers, developed his abilities by the independent study of nature; he obtained the pension of the Neapolitan Academy in 1848, and in the exhibition of 1851 presented a great ideal landscape, in which he discovered an unexpected knowledge of composition and a more than usual share of fancy. He subsequently contributed to the royal collection a picture which circumstances have invested with a peculiar interest. It represents the city of Melfi ruined by an earthquake on the



14th of August, 1851, from a design taken on the spot by the artist shortly afterwards. A faithful pictorial record has thus been preserved of the effects of a catastrophe, which levelled with the ground a town of more than 10,000 inhabitants, involving the death of about 800 persons, and which has not been exceeded in intensity by any similar convulsions since the devastation of Calabria in 1783. Francesco Palizzi placed himself, on his arrival at Naples in 1845, under the tuition of Bonolis, with the aim of becoming a painter of history, and has already created a very favourable expectation of his future eminence. Of the remaining members of the family, one brother died, after giving undeniable marks of ability; and another, as has been already stated, possesses a genius for the mechanical sciences. The sisters are settled by marriage in the provinces, and have devoted themselves to flower painting, which they are stated to practise with surprising perfection; yet they have not adopted the pencil as a profession. Although Gentileschi and Kauffmann have left at Naples the most brilliant proofs of female capacity for the arts, the daughters of Parthenope seem to have remained mindful of the misfortunes of their lovely and gifted countrywoman, Annella di Rosa, and

have rarely embraced a career, to the passions and perils of which she fell an early victim.

The streets and public edifices of Naples, are not so propitious to the painter as those of the other principal cities of Italy. Not only there is no assemblage of beautiful and venerable buildings, as at Pisa and Florence; no grand perspective of majestic architectural forms, as at Venice; no august monuments of the antique, as at Rome; but there are few elevations of single palaces or churches which are not, either incomplete, or degraded in themselves, or contaminated by the proximity and contact of some sordid, ordinary, modern interpolation. Nowhere has there been a more barbarous violation of mediæval structures; nowhere have the grave proportions and delicate ornaments of the fifteenth and sixteenth centuries been more wantonly overlaid by the extravagant inventions of the succeeding period; nowhere has this latter style which, in all its corruption, was at least profuse, splendid, and picturesque, been more frequently obliterated to make way for the insipid formality of the plaster Greck. Whatever isolated and fragmentary features of former magnificence yet remain, may afford, with the accessories of popu-

lar manners and costume, the appropriate materials for water-colour drawing; but the harmony and combination are wanting, which become a more extensive canvass. The ecclesiastical interiors are more available for pictorial purposes. It is true that the same fabric frequently contains all the elements of architectural discord, accumulated by the operation of successive centuries and tastes; but the want of purity and consistency is supplied, in a great degree, by the opulence and curiosity of detail and the richness of colouring. The Neapolitan churches have rarely been the prey of the political reformer or foreign invader. They maintain all the decorations of an ancient ostentatious and poetical superstition. The garments have not been rent; the graven images have not been broken down; the sepulchres have not been defaced or rifled; the candlesticks have escaped the soldier's crucible; the gems and marbles still incrust the walls; the canvass fades above its proper shrine, the fresco moulders undisturbed upon the vaults. The ages which raised and adorned such works, produced at Naples no painters of interiors: it was reserved for the pigmy pencil of the present time to import a servile art, which clings not to nature but to art itself. An elevated place can-

not, indeed, be ascribed to this parasitical branch of painting, yet it would be unjust to deny that it is susceptible of a secondary interest and value; for not only may it, by a discriminating choice, be made the vehicle of those agreeable impressions, which are derived from the view of beautiful forms and colours, as well as of those emotions which are associated with the contemplation of celebrated scenes, but it offers in the management of perspective and chiaro-scuro, a field to the science and the fancy of the artist. Subjects such as the author has described are in great request at Naples; and this preference is justified by the genius of the painters by whom it has been created and diffused. In the course of the previous narrative, mention has been already made of the labours of Sig. Vianelli, who, in his sepia drawings, introduces architectural subjects of every kind, in connexion with landscape and figures; it has also been seen that Sig. Fergola has occasionally practised in the same style with superior skill. It is now incumbent on the author to bring under the notice of the reader the names of three gentlemen, who have adopted this department as the exclusive theatre of their exertions.

*François  
Verfloet.*

The first in age, and certainly not the last in art, is a foreigner by birth; but who has been, in a manner, natu-

ralized by the residence and industry of many successive years. François Verfloet is the son of a merchant of Mechlin. When a boy, he commenced without advice or instruction to design architectural subjects, and so perfected himself, by independent application, that he was enabled, at the age of twenty, to execute an elaborate oil picture of the Church of St. Rombaut, in his native town, which was much admired in the provincial academy, and was afterwards exhibited with credit at Paris. In Flanders there has ever been a generous appreciation and encouragement of artistic merit. M. Verfloet was not slow in finding patrons and purchasers; and when, in 1822, he bent his steps towards Italy, he already possessed a well-grounded expectation of prosperity and fame. At Rome, one of his first attempts was to delineate the interior of St. Peter's, on a canvass of moderate size: while engaged in this arduous task, he was overlooked and embraced by Camuccini, who was surprised by a fidelity and patience at that time unknown to the Italian easel. The picture was acquired by the King of Holland. In 1823, M. Verfloet made his first visit to Naples; and, during the following years, prosecuted his labours in that city with increasing reputation, numbering among his most

distinguished employers, the ex-Queen of the French, and the Grand Duchess Helena, of Russia; nor was he neglected in his own country, to the public museums of which he contributed several of his best productions. In 1832, he rented a studio at Venice, retaining, however, his residence at Naples, and going from one to the other as his engagements rendered it expedient. At Venice, he received the visit of the King of Naples, who was on his way to Austria for his marriage with the present Queen. His Majesty ordered an unfinished design of the Square of St. Mark to be completed for his collection. The painter devoted his principal attention to this commission for two years; and the terminated canvass may now be seen in the private apartments of the royal palace—a work which the author has never surpassed; which would not suffer by a comparison with the finest efforts of Canaletti, and for which he received a price little short of 1200*l*. The companion picture of the exterior of the Cathedral at Palermo, was his next elaborate production; the Sacristy of the Convent of San Martino, not quite so commendable, hangs in the same room; and a variety of smaller pieces attest the industry of the painter and the liberality of the sovereign. M. Verfloet quitted Venice in the year 1839,

finding at Naples a more than sufficient employment for his pencil. In 1844, he repaired to Constantinople with the spirited design of painting the interior of the St. Sophia, but his wishes were not promoted by the active mediation of the diplomatic body, and he was unable to procure a firman for the purpose. The defeated artist was, however, shortly afterwards indemnified by the patronage of the Emperor of Russia, whose visit to Naples brought him a great accession of wealth and celebrity. For his Imperial Majesty, he executed the Chapter-room of San Martino; the Norman Chapel at the Palace at Palermo; the Terrace of the Palace at Naples towards the sea; and several subjects of less pretensions. The Emperor also received from his pencil in the year 1851, a view of the Square in front of the Palace at Naples, with the perspective of the Toledo; a picture completed with wonderful elaboration and detail, though the subject is ungrateful. Equal pains have been equally misapplied in the representation of the Pope's Benediction delivered in the Fortress of Gaeta. Here the fugitive Pontiff, the zealous Ferdinand, the whole of the Royal Family, the Cardinals, the Court, and a number of personages, diplomatic and military, are inserted, with a revolting form-

ality. The ramparts, the cannon, the steam-vessels of war, share the blessing, and ensure the safety of the spiritual father. This piece, which is not devoid of a certain historical interest, was done by the commission of his Sicilian Majesty. To particularize the works of M. Verfloet, executed to the order of private collectors, would far exceed the author's limits. . He will, therefore, at once proceed to state that the most eminent qualities of this painter are, a conscientious, indefatigable fidelity, and a consummate knowledge of perspective. No artist has more confidence in the result of systematic exertion; his perseverance is not alarmed by any length of tedious labour; his science is competent to deal with any technical difficulty. On a canvass of nine feet in length, not only the principal and picturesque objects are correctly delineated, but the same solicitude is bestowed on the remote subordinate prosaic features of the prospect; not only the arcades and statues, the friezes, tracery, capitals, cornices, and all the members of regular architecture, are inserted with the utmost precision; but every window in a distant house has its proper number of panes; every weed upon the wall, every chimney, every separate stone within the sphere of vision, is a specific portrait. It is not surprising



if some tameness be united with so much accuracy. The pencil of M. Verfloet is neat and sharp, but not remarkable for dexterity or freedom. He is deficient in those effects and contrasts of lights and shadows which confer the highest charm on architectural painting. In external subjects, his colours are natural and just: in interiors, which offer a greater depth, variety and splendour of tints, he betrays a certain poverty and sadness. In figures, M. Verfloet labours under the same inaptitude as his ancient countrymen, Neefs and Steenwyck, and would do well to imitate their example by purchasing an accomplishment which he does not possess.

While Naples may congratulate herself on the acquisition of the distinguished artist, whom I have last designated, she must deplore the alienation of one of her own children who has manifested no less ability in the same walk. *Vincenzo Abbati.* Vincenzo Abbati, the son of a Neapolitan officer in the army of Murat, was born in the year 1803; and having discovered a genius for design, was placed, by his father, under Giuseppe Cammarano for tuition in the human figure; but his natural taste leading him rather to perspective, he transferred his pencil to the scenographic school attached to the theatre

of San Carlo, where he studied with great distinction, and profited, at the same time, by the example and instruction of M. Lemâsle, a French painter of architecture, who was deservedly favoured by the late Prince of Salerno. After the period of obscurity and thankless toil, which even the highest merit is rarely spared, Sig. Abbati found a generous and faithful patron in the Duchess of Berry, whom he accompanied to Florence and to Gratz, and under whose protection he has since resided and cultivated his art at Venice. Notwithstanding this prolonged absence from his native country, the works of Sig. Abbati are not uncommonly to be met with in the Neapolitan collections, and two of very great excellence are accessible to all amateurs in the gallery of Marquis Santangelo. His canvass is confined to smaller dimensions, than that of M. Verfloet, and he restricts himself, if I may judge by the works which have come under my observation, to indoors subjects, which are not always of a sacred or elevated character. The conventual kitchen presents materials to the palette, only subordinate to those which are afforded by the Church; and the labours of the Italian painter of interiors may be claimed alike by ecclesiastical and culinary solemnities, by the functions of the altar and the

functions of the hearth. Sig. Abbati alternates betwixt the plentiful and the pious scene; if in one piece he delineates the choir, the sacristy, or the chapter, the companion-picture will usually portray some spacious receptacle dedicated to the fruits of Franciscan solicitation, or the abundance of Benedictine ease. In either kind, the artist exhibits an equal mastery of his theme. His pencilling is extremely delicate and clear; his perspective is correct; his lights are natural and charming: in his graver subjects there is a simple but serious beauty; in his pieces of monastic genre, all the objects and implements of good cheer are depicted with a verity worthy of the Dutch, and with a more refined selection than the Dutch displayed. The figures do not rise above a tolerable mediocrity.

M. Verfloet being already comparatively advanced in life, and Sig. Abbati *Gabriele Carelli.* having settled abroad, it is fortunate for the transmission of this branch of the art at Naples, that it has found a votary in the person of Gabriele Carelli, who is capable of carrying it to a high perfection. The second son of Raffaello Carelli was destined by his father for a learned profession; but showed, at an early age, his inherited genius for art, by drawing with facility from

the plaster model. This natural inclination, stimulated by the example of his brother's success, led him, at the age of sixteen, to abandon his scholastic studies, and accompany Gonsalvo to Rome; where, from want of previous methodical instruction, he was not enabled to enter the higher paths of his profession. He exercised himself, however, in making studies in pencil from the ancient monuments; in drawing buildings, with landscape; and in copying his brother's sketches. After a residence at Rome of three years, diversified by visits in summer to Naples, he returned definitively to his native country, and prosecuted his attempts at landscape; but he was disheartened, by an incurable inaptitude for the delineation of foliage, and he might have continued to struggle on a course, for which nature had not fashioned his abilities, if accident had not discovered to him that his proper province was architectural painting. A Russian gentleman ordered him to delineate a drawing-room, which he performed with minute exactness, and he was then employed to execute a little piece of furniture, and books, with various trifles of a domestic character, commemorative of the tastes of a daughter, whom his patron had lately lost; this commission he also accomplished with success, and the de-

light which he experienced in the new kind of labour, induced him to attempt an ecclesiastical interior at Pausilippo, which he placed in the Neapolitan Exhibition for 1841, and for which he obtained a silver medal. In the following year, he accompanied a family to Switzerland; and, on his return, passed several months at Milan, where he improved his taste by observing the works of Bisi and Migliara, and painted the interior of the cathedral. Having resumed his residence at Naples, he portrayed the beautiful tomb of Sannazaro, and exhibited this work, along with one of the Sacristy of 'San Domenico Maggiore,' in 1845. They were rewarded with the gold medal, and purchased by the king. The reputation of Sig. Carelli was established by these elaborate productions: he was employed by the late Mr. Keppel Craven in executing, in pencil, an interesting historical series of the sepulchres of Naples, as well as a collection of views, in the vicinity of the monastic villa which that gentleman had purchased and adorned, in the province of Salerno. He shared the patronage of the Emperor of Russia, and was retained by the Duke of Devonshire, on a journey made by his Grace, in 1847; after which, he spent several months in England. Since that period, Sig. Carelli has been stationary

at Naples, with the exception of a visit to Malta, where he painted the Choir of the Church of the Knights of St. John; and when, in the autumn of 1851, the Neapolitan arts were again assembled within the walls of the Bourbon Museum, he contributed two pictures—one for the Earl of Ellesmere, of a mediæval subject, from the pointed aisle of ‘San Lorenzo;’ the other, representing the Choir of the famous Carthusian Church of ‘San Martino.’ This artist distinguishes himself by a judicious selection of his subject, by an exact imitation of colour; by a conscientious and substantial execution. Every method and every material are alike in the dominion of his mimical brush, which is never at fault in fresco, or in marble, in stucco, carving, marqueterie, or bronze. He passes with the same success from the grey severity of the gothic vault, to the splendid efflorescence of a ceiling by Solimena; and is equally truthful, whether he depicts the lustrous and variegated pavements of Fonsaga, or transfers to his monumental canvass the sculptures of Merliano and Santa Croce, where the stains of time, and the very dust of ages which reposes on their recumbent forms, are rendered with deceptive felicity. Sig. Carelli has lately added the scientific study of perspective to the gifts of a correct eye, and a

dextrous hand : he is contented to reproduce the lights and shadows which his model, in its ordinary aspect, offers to the eye : he has not attained the mysterious and poetical effects of *chiaroscuro*, which belong to the painting of interiors, when associated with the solemnity of high religious, or historical representation. In figures, his pencil is not graceful or inventive, nor is he master of the ceremonial magnificence, and antique costume, from which materials may be drawn to confer a double interest on architectural subjects. It is to be remembered, that Sig. Carelli is still in the outset of his artistic career ; his successive works have hitherto been marked by progressive excellence : the field is expanding before him ; and it may be presumed that his powers, both of conception and technical execution, are far from having reached their highest development. He is as much versed in the use of *sepia* and water-colours as in that of oils ; and he possesses a competent knowledge of landscape, as an adjunct to the exterior of buildings. The variety of these acquisitions, united with the education of a gentleman, and an amiable simplicity of manners, render him peculiarly accessible and useful to foreigners, in all matters connected with the arts at Naples.

The attention of the reader must now be directed to a humbler, but still agreeable, department of painting—the representation of still life; that art which covers our walls with perpetual bloom, and perpetual abundance; which recalls, in winter, the pleasures of the angle, and in summer, the triumphs of the chase. In the seventeenth century, the Neapolitan School produced several able masters in their walk. Porpora, Ruoppoli, and Recco exercised their skill on Turkey carpets, flowers, and fruits, drinking flasks, hour-glasses, skulls, musical instruments, and all the paraphernalia and furniture of Bacchus, and the tomb. They also dealt with marine subjects, and fishes; transferring to their crustaceous canvass, corals, whelks, oysters, periwinkles, shrimps, cuttle fish, and whatever nameless creatures of the deep it was the pleasure of the Neapolitans to delineate and devour. These they grouped with the more legitimate subjects for the pencil and the pot; the red and grey mullet, the mackerel, and the princely ‘denticie,’ garnishing with rocks and sea-weeds; and sometimes importing the aid of another hand in the introduction of popular figures. Many of these works were of a decorative character, designed for the panels of halls and dining-rooms, executed often



on a very large scale, and not intended for minute observation. In a great exhibition, made by Giordano, of fourteen pieces, each sixteen feet in length, four were filled by Ruoppoli with a profusion of fruits, and flowers, fish, and game; and these were accompanied with marine and landscape by the Protean palette of Luca fa Presto. Giovanni Battista Ruoppoli had a nephew, Giuseppe, who followed the same vocation, with inferior imagination and less successful industry. The works of Recco were once abundant in the vast apartments of the Neapolitan nobility. For the Prince of Avellino, he assembled on a single canvass all the shelled and scaly inhabitants of the coasts of Pausilippo; it may still be seen flapping on the wall of an antechamber in Palazzo Maddalone, now the entrance to a court of law, where the picture may remind the suitors of the fable of the Oyster and the Judge. These painters were also employed in smaller works of the cabinet size, in which they strove to emulate the delicacy of the Dutch, in depicting delightful or disgusting objects; and though they fall below their northern cotemporaries in selection and composition, they frequently attained a high degree of perfection in the imitation of the lifeless model. A plate of sweetmeats by Recco, was

honoured by the miscarriage of a lady, imprudently permitted to behold its unsubstantial temptations; and the same success ensued upon the exhibition of one of his baskets of fish. It may be added, that the Neapolitan artists of that period suffer greatly, in our present estimation, by the rude and cheap materials which they employed: their canvass was coarse; their colours were unsound, or ill-selected; their pictures are almost universally blackened, and have no longer the lustre and transparency which are essential to a pleasing representation of the spoils of the sea, the garden, and the field. The works of Abraham Brueghel were more substantially painted, and are better preserved. This artist of a floral family, emigrated from Antwerp to Naples, where he prosecuted his art with unexampled fertility, and a kind of scenic effect, but not with the fidelity characteristic of his native school. Inferior to the Neapolitans in the study of nature, he surpassed them in the grandeur, variety, and elegance of his combinations, and his colours have still the freshness of a recent execution. He confined himself, as far as the author is aware, to compositions of fruits and flowers with vases, statuary, birds, and garden scenes; avoiding the curious degradation of copper pans and cabbages,

funguses and zoophytes, on which Recco and his disciples bestowed an ignoble elaboration. The Abbate Belvedere is reported to have been the scholar of Ruoppoli ; but he was, in his manner, the imitator and the rival of Brueghel. During the course of a very long life, he diversified the labours of the easel with the pursuits of philosophy and polite letters ; and his pencil was held in estimation at the court of Spain, to which he was called for a time, in 1692, by the recommendation of Giordano. His works are distinguished by a pleasing facility, and graceful order, and they are lauded to the skies by the partial enthusiasm of his countryman, Dominici ; but those which pass under his name, are rather of a character adapted for the cheerful ornament of the vestibule, than for the inquisitive appreciation of the cabinet. His scholar, Baldassar di Caro, treated subjects of dead game with landscape in a similar taste, and frequently in very large dimensions. Their successors wrought in the spirit in which Darwin rhymed. The art continued to acquire a more conventional character, until it deviated as far from the natural forms of the wilderness, or the parterre, as did the cotemporary hooped and powdered coquette from the simplicity and grace of the Grecian nymph. It would be an

unprofitable research, and a pedantic labour, to register the names of those later painters, whose works on panel, canvass, glass, and stone, are frequent in the dilapidated antechambers of the Neapolitan villas: the fashion ceased in the general catastrophe of the French Revolution, and was not compatible, except in the Pompeian forms, with the baldness and severity of the style which succeeded, under the title of classic, or Imperial. A single artist has survived the changes of politics and taste; and another has arisen in the present generation, which is more favourable than the last to a florid and variegated method of furniture and domestic decoration.

Salvatore Giusti was born at Naples *Giusti and* in the year 1773; his father was, by *Guglielmi.* name, Andrea, and, by profession, a house-painter. The son obtained from the parent the rudiments of design, and was afterwards placed under Antonio de Domenicis for instruction in the human figure, and under Philip Hackert for landscape. His natural bent and the observation of the works of Seghers, induced him to turn his attention to the painting of still life, and for many years he practised in this walk at Naples without a competitor. He also obtained employment in the execution of mythological

subjects in distemper, of which some specimens may be seen and condemned on the walls and ceilings of the royal apartments at Naples and Capodimonte; nor can a more favourable judgment be passed upon his hunts and compositions of living animals, which were commissioned by the charity of King Francis I. His oil pictures of flowers, fruit, and dead game, are more praiseworthy, and are also accessible to the amateur in the galleries of the above-mentioned palaces.

The works of Sig. Giusti, though not devoid of merit, can have little interest in the eyes of those, who are accustomed to the inimitable perfections of the ancient Dutch, or to the veracious and excellent productions of the English and Belgian schools of the present day; but the delineation of still life has been lately cultivated at Naples with a commendable measure of success by Sig. Guglielmi, who has scarcely obtained the encouragement or distinction, to which he is justly entitled. This modest and able artist was born in the year 1804, of respectable parentage; his father was a physician, who placed him at an early age in the studio of M. Berger, a painter of figures; but the death of the parent in indigent circumstances, left the son without any provision for study or subsistence, and he was compelled to

accept daily wages as a house-painter in a humble class. Sig. Guglielmi was not, however, oppressed by this mechanical humiliation, and the labour for daily bread: he devoted Sundays and feast-days to the study of objects of still life, to which he felt a natural propensity, and in which he found he attained a progressive proficiency. After a period, he was employed by Sig. Giusti as an assistant at very moderate wages; but finding that he insensibly outstripped his master, he dissolved this connexion, commenced the independent practice of his art, and placed his works in the exhibitions of the Neapolitan Academy. For several years past, Sig. Guglielmi has continued to furnish compositions of fruit, flowers, fish, and game, with increasing reputation; yet the market is so contracted and ungrateful, that he is compelled to unite with the industry of his pencil the commerce of old pictures and miscellaneous curiosities. No painter was ever a more faithful student of nature, which he regards, even in its lower forms, with reverence and fondness. He is peculiarly felicitous in depicting the smaller birds, making a tuneful society in his studio of his tiny models. Nor is he less happy in fixing the glittering and evanescent tints of the Neapolitan fishes, which, if mute, are savoury, and

reward the fasting artist in a double form. Of the larger beasts of the chase, the author is not aware that he has given any example. In painting fruit, he is meritorious, and especially in grapes, which with their leaves are represented with admirable transparency and bloom, and a careful discrimination of species: in flowers, he is less practised, and would probably confess that he is less successful. The abilities of Sig. Guglielmi have been somewhat contracted by external disadvantages; poverty has confined his works to smaller dimensions than he might have advantageously adopted; the want of a refined selection, and of elegant models is sometimes apparent, and he has less genius for composition than for the exact imitation of the separate object.

## PART III.

THE various branches of Painting having been thus successively passed under review, with a greater profusion of biographical detail than is perhaps justified by the subject, it may not be unacceptable to the reader to obtain some account of the institutions which exist under the Neapolitan government, for the promotion of the art; and of the resources offered by the court and the community, for the acquisition of pictures; some description, in short, of the state of the Academy, and the nature of the market.

The earliest society for the encouragement and cultivation of painting at Naples, was the fraternity of Saint Luke, founded at the instigation of Andrea Vaccaro, in the year 1664; and presided over by that artist, until his death. It formed a kind of religious guild or corporation; possessed its chapel in the old church of the Jesuits; and opened within the walls of the College a school of anatomy and design. This institution survived till after the middle of the last century, and the

*Fraternity of  
St. Luke.*



author does not find at what period it ceased to exist: it may have terminated its labours when the Jesuits were suppressed, or during the French invasion, when the Saints went out of fashion.

A public lecture for instruction in the arts, was established under the government of Charles III.; and though suspended by the political convulsions of the reign of Ferdinand, it was revived, during the first restoration of that sovereign to the throne of Naples, under the title of the 'Royal Academy of Design.'

In the year 1808, Joseph Bonaparte decreed the foundation of a *Royal Society of Naples.* new institution for the advancement of learning, and designated it, the 'Royal Society of Naples.' It was divided into three branches, dedicated respectively to history and belles lettres, to the sciences, and to the fine arts. In 1809, Murat remodelled the 'Royal Academy of Design,' changed its name to the 'Royal School for the Arts of Design,' transferred it to the public Museum, placed it under the control and inspection of that section of the 'Royal Society,' which was devoted to the fine arts, and organized it on an extensive and efficient basis. It comprehended twelve classes, embracing the various departments of painting, architecture,

sculpture, and engraving; in ten of which, professors were appointed, and gratuitous instruction afforded to the student.

In the year 1813, King Joachim 'Pensionato' at Rome. rendered a still greater service to the arts, by authorizing the institution of the Neapolitan 'Pensionato' at Rome, a college which was destined to receive nine students supported and instructed at the expense of Government, and the entrance to which was made the prize of public competition.

After the return of King Ferdinand to his paternal dominions for the last time, his Majesty was graciously pleased to recognize the 'Royal Society' of his intrusive predecessors, and, to reconcile its existence to legitimate ears, he caused the adjective 'Borbonica,' to be added to its denomination. At a later period, the 'Royal School for the Arts of Design,' was transmuted into the 'Institute for the Fine Arts;' and its constitution was revised and reduced to the form which it now retains, by the suppression of two of the sections, which had been included in the original plan, and by the repartition of the remaining ten under the following heads:—1. Drawing; 2. Colouring; 3. Sculpture; 4. Architecture; 5. Perspective;

6. Ornamental Design; 7. Landscape; 8. Engraving on Copper; 9. Engraving on 'pietre dure;' 10. Anatomy applied to the Arts. Each of these branches is presided over by a salaried professor; to four honorary professors, remuneration is also granted; and a number with the same title, but without emoluments, are attached to the institution, who have the right of being present during the hours of tuition, and who are called upon to suggest the subjects for trial, and to pronounce upon the merits of the competitors. To excite emulation, monthly premiums in money were awarded in the several departments; and without having obtained one of the first class of these subordinate prizes, the student could not enter the lists for admission to the 'Pensionato' at Rome; but this practice has now fallen into abeyance, either because it was not found to answer the end for which it was designed, or, more probably, because the funds are no longer supplied by the present careless and illiterate administration. The instruction afforded by the 'Institute for the Fine Arts,' is entirely gratuitous; the hours of attendance are regular and convenient; the apartments are handsome and appropriately arranged; the masters are competent for their respective offices; and casts and models are

provided at the expense of government, by artists retained for that purpose. The students are not admitted before the age of twelve, nor after that of sixteen, unless, on examination, they prove sufficiently versed in the elements of design, to proceed with their cotemporaries. The only conditions imposed upon the pupils of this public academy are ; a weekly attendance at mass and sermon, and the occasional practice of confession and reception of the Holy Sacrament. These religious observances are, however, considered onerous and grievous, and, probably, operate to the exclusion of many. There is the universal complaint that the sermon is tedious, and confession is not always grateful to the lips of youth. It is argued by the stubborn disciples of Saint Luke, that a compulsory attendance at the sacred offices is more fitted to promote hypocrisy, than virtue, and more proper to exasperate, than to soften and convert. The devotional feeling must spring from the deep interior sources of the heart; you cannot make a Fra Angelico by statute and command ; you cannot compel the sanctifying angel to come in. The official apologist for the pulpit and the confessional affirms, on the other hand, that, as the path of the youthful votary of art is encompassed with peculiar temp-

tations, and as the keen sensibility and excitable frame which accompany genius, render its possessor more than usually prone to moral and intellectual aberration, it is the duty of the authority which contributes to stimulate such glorious but perilous energies, to supply the means of chastening and controlling them. The labours of the painter especially are closely associated with the history, the doctrines, and the mysteries of the Catholic faith, to the practice of which he ought surely not to remain a stranger, and the very consciousness of having some stated recurring religious duty to fulfil, will exercise a purifying influence on the lives of those who are not strangely heedless or depraved. Without attempting to solve a question which presents itself under various forms in different countries, and which is even agitated in our own, the author may remark that the unwillingness which is so often manifested by the educated men of Italy to conform with the dictates of the dominant religion, arises not so much from a studious, deliberate rejection of its dogmas, or from a contempt for the character of its ministers, as from the indignant contemplation of the anti-national position assumed by the Church of Rome, hedged by foreign or stipendiary bayonets, and leagued for the oppression of intelligence and

freedom ; a position perhaps inevitable in the existing political state of Europe, but which may naturally provoke the aversion of the Italian patriot and the smile of the protestant or philosophic spectator.

The 'Pensionato' of Rome receives nine pupils, six of whom are Neapolitans, and three Sicilians.

They are selected, as has already been intimated, by public competition. After passing one year in the study of the monuments and works of art at Naples, they are transferred to Rome, under the inspection of a director, for five years, lodged in the Palazzo Farnese, a venerable and appropriate habitation, and freely provided with all the necessaries of life, and with the instruments, materials, and facilities requisite for their respective arts. An allowance of three pounds per month as pocket-money, and of seven pounds a-year for travelling expenses, is also made to each student ; a sum which may appear slender in our apprehension, but which is perhaps not insufficient if we regard the origin, condition, and wants of the recipients. The spiritual functionary is, however, still present, and authoritative. In the first year of their residence, the painters (and with these the author alone has to deal) are each

bound to deliver and forward to Naples, a copy, in the natural size, of one of the works of Raffaele, or some other famous master; in the second, they must produce an original figure; and, subsequently, an annual composition of which the subject is left to their selection. They are at liberty, with the consent of their superior, to execute pictures to private order. After the expiration of the term of six years, the pensioners are abandoned to the independent exercise of their profession, and have no further claims on the Neapolitan government; except such as their proficiency may create for them in the distribution of commissions and the appropriation of public works. In addition to the nine pensioners supported by government, the King usually entertains one at his private charge. Since the revolution of 1848, the Neapolitan students have not returned to Rome; they receive their allowances and instruction at Naples, but this suspension is believed to be merely precautionary, and it is hoped that the institution will shortly be replaced on its normal footing.

The exhibitions of the modern *Exhibitions.* arts at Naples are biennial; alternating, by a regulation of the Minister Santangelo, with those of manufacturing and agricultural

industry ; but the latter have been dropped, and the former have not been held, of late, with the desirable regularity. On these occasions an abundance of gold and silver medals are distributed, and crosses and ribands are bestowed profusely in various grades and classifications, which it would be afflicting to analyze, as they cannot afford matter for curiosity or improvement to any reasonable being.

Those who are of opinion that Societies and Academies, with all the formality and privilege of royal patronage, and the ostentation of meetings and discourse, are still barren bodies doing no vital and fruitful work for science and the arts, which is not better rendered by spontaneous combination, or solitary enterprise, must yet acknowledge that the Institute of Naples is not of a monopolizing character. The artist is at liberty to gather his knowledge where he will ; in the wilderness of free exertion, as well as in the fenced and levelled garden of authority. No restrictions are imposed on the system of private tuition. Every painter may open his studio and receive the pupils, who prefer the remunerated instruction of the independent lecturer to the gratuitous lessons of the State, and although this category of students is not eligible to the ‘Pen-



sionato' of Rome, it is not excluded from the favour and commissions of the government and the King.

In one particular, Naples is unpropitious to the pencil. There is a *Want of Models.* want of subjects for the study of the nude, and especially for the female figure; the profession of pictorial impersonation is not cultivated with that intelligence and energy which inspire the Roman model; and there is not only a lack of genius and inclination, but physical beauty is rarer still. This deficiency is one which has been long experienced, and it is apparent in the sordid features and ungraceful forms of the ancient national canvass, so remarkable for vigour and facility—so destitute of refinement. The Neapolitan spiritual police, more austere than the ecclesiastical authorities of Rome, have also ever sharply reproved an elegant but scandalous industry, which is scarcely compatible with the preservation of modesty and virtue.

If the constitution of the Institute at Naples, and of the 'Pensionato' at *Bourbon Museum.* Rome, be considered, it may be admitted that the Government of Naples is not behind that of any other country in furnishing the means of preparatory teaching in the arts;

and, if the original plan of the biennial exhibitions were exactly carried out, there would be nothing to complain of in this particular. The facilities of instruction, and the opportunities of display, ought, it is imagined, to be supported by the formation of repositories for the preservation and comparison of artistic monuments, profitable for research or imitation ; though it may be remarked that Dusseldorf possesses a flourishing seminary of modern painters, without an ancient collection ; while the historical master-pieces of Florence merely nourish the mechanical industry of the copyist. In conformity, however, with the prevailing impression, the Neapolitan sovereigns have instituted the 'Royal Bourbon Museum.' Destined more than two hundred years ago by the Duke of Ossuna for a cavalry-barrack, and devoted by the Count of Lemos to the reception of the University, the building, which now contains the national collections, fluctuated, even during the past century, between the army and the schools. In 1701, it received the garrison of the city ; in 1767, it was restored to the purposes of public instruction : completed at length, and happily, upon the original design, it has been definitively appropriated in our own time to the service of the arts. The beauty of the structure

must not be sought either in its materials or its ornaments, but in its proportions. The external elevation is vast and plain ; the vaulted galleries, in which the sculptures of antiquity have supplanted the Spanish horse, satisfy the eye by a nude but majestic simplicity ; the great staircase is rather massive than fine, and is disfigured by a statue of King Ferdinand I., whose rustic features have not been reconciled to the classic helmet, even by the courtly chisel of Canova. On the upper story, the principal library challenges a comparison, in dimension, with the largest halls in the world ; the ancient stillness of the place was violated, for a moment, by the first assembly of the Neapolitan Parliament in 1848, when its roof re-echoed the declarations of a deceitful government, and the responses of a jealous people. The subordinate book-rooms and reading-rooms are numerous, convenient, and accessible. Three long suites of apartments respectively contain the Pompeian and Etruscan antiquities ; the various Italian schools of painting, exclusive of that of Naples, and the works of the national masters, which are associated to those of Germany and Flanders.

The taste of the last age was contented by the simple accumulation of a multitude of ancient pictures, among

*Picture  
Gallery.*

which some rare master-pieces monopolized the unreflecting admiration of the spectators. The criticism of the present day is not so easily appeased. Pictures are highly valued as separate objects of delight, but they are, perhaps, still more esteemed as specimens and proofs of the historical development of the art; we require that they shall be verified by an accurate investigation; referred with certainty to their proper schools and authors; chronologically arranged in their several departments; exhibited with the advantages of an appropriate locality; and illustrated by a learned description. Such are the requisitions realized in the galleries of Munich and Berlin, and recognized in the projected reorganization of the treasures of the Saxon capital. Contrasted with the methodical arrangement of the German collections, the pictorial departments of the Bourbon Museum appear the prey of confusion and decay; and this neglect is most apparent where it is least excusable, in the gallery of national painting. Founded, in the year 1809, by the orders of Murat, this collection was originally composed from the spoils of suppressed convents and churches. The same decree, which appropriated and legalized the general plunder, provided that objects of peculiar curiosity or value,

should be selected from those religious places which were suffered to survive, and even provided for the purchase of similar works in the possession of private persons. After the lapse of so many years of legitimate government, opulence, and peace, it is deplorable to observe how little has been done to consolidate the design of a transitory and unsettled reign. The collection has still the air of hasty and recent theft. Unclassified, ill-catalogued, in part unframed, and piled to the ceiling of the dark, lofty, and dilapidated rooms, the works of the Neapolitan masters in the Neapolitan Museum, are eloquent examples of unprofitable confiscation.

The Palace of Capodimonte was reared by Charles III. in defiance of *Capodimonte.* local difficulties, apparently insurmountable, to be the receptacle of the Farnese collections, to which he succeeded in right of his mother. The edifice remained incomplete, and almost inaccessible, till the present century ; and the reigning sovereign has had the glory of terminating this undertaking of his magnificent predecessor, as well as the more prodigious pile of Caserta, and the royal residence in Naples, which had remained unfinished from a still remoter time. When the great inheritance of the Farnesi had been united

with the relics of the Vice-regal period, and the acquisitions of the French dynasty, in the Bourbon Museum, Ferdinand II., or, more properly his minister, Santangelo, conceived the project of forming a collection of modern paintings in the vacant apartments of Capodimonte, to exemplify the phases which the art has recently undergone. The period was an unpropitious one, and in making the works of Camuccini, Benvenuti, and Landi the basis of the new gallery, — which embraces all the subordinate votaries of the classic school, the Neapolitan sovereign might plead the defence, which Mrs. Jameson has urged in favour of the royal protector of Benjamin West; he could not extemporize great artists, but he patronized the best that the age and the country afforded. This apology may vindicate the King, but it will not console the distressed dilettante who wanders through twenty splendid saloons crowded with the loves, and lessons, and feats of the deities, sages, poets, and warriors of Pagan antiquity, fretting as he goes, upon the reflection that for forty years all the pictorial genius of the world was absorbed in delineating, with a degree of technical skill which has never been surpassed, a class of subjects which has no part in the faith and affections of living mankind.

Here and there, at rare intervals, the eye is greeted by some Old Testament story; by the Death of Abel; or the Triumph of Judith; but the single composition from an evangelical source, which the memory of the author can suggest, represents the Reproof of Herod by the Holy Baptist. The absence of the martyrology and legends of the Romish Church will not be thought redeemed by the introduction of Ossian and Atala on the peculiar soil of St. Januarius and St. Francis.

It cannot be asserted, that the King of Naples is a patron of the *Ferdinand II.* arts, in the highest sense of the term. They are not to him a matter of constant or preponderant solicitude; he has not originated any institutions for their advantage, nor impressed by his personal taste any peculiar stamp on their cultivation. His patronage has not been marked by great munificence or profound thought; he has never sought to emulate the prodigality of the Hermitage and Versailles, or the learned creations of Munich and Berlin; but he is a purchaser of pictures, and it may be presumed that he can appreciate what he purchases. The time of this sovereign is chiefly absorbed by the ceremonies of the church and the camp; but if, in some interval of devotions and drill, a painter

be enabled to penetrate the concourse of military and ecclesiastical suitors who besiege the doors of Caserta, and exhibit his canvass in the presence of the King, he obtains a gracious reception, and seldom retires unrewarded. On such occasions, his Majesty displays none of the airs of a virtuoso, but shows a natural discrimination in the discovery of faults and merits; if the work be commendable, the painter obtains a commission for another; if defective, charity often accepts what criticism would be justified in rejecting. The evidence of this generous disposition, so worthy of royalty, is to be found in the Palace at Naples, the walls of which are covered with the productions of the cotemporary pencil; the landscapes, genre pieces, and subjects of small figures being reserved for the private sitting rooms and cabinets, while those of larger dimensions and more ambitious design are distributed in the public apartments. Compositions of a sacred character, but unsatisfactory execution, are judiciously bestowed on the inferior order of churches in the country, where they alarm the conscience and satisfy the taste of the rustic spectator. It is commonly believed at Naples, that the King is indebted for his love of painting to the suggestions of his



former minister, Niccola Santangelo; and undoubtedly, the advice of that polite and accomplished councillor was not without its influence; yet, it ought to be remembered that the Neapolitan Bourbons have never been altogether careless of the fine arts, and that the reigning sovereign might naturally succeed to an inclination which his predecessors certainly possessed, and which he shares with many of his living relatives.

The magnificent schemes of Charles III. were sustained by the genius of *The family of Bourbon.* Vanvitelli in architecture, and, in selecting as his favourite painters, Diana, Bonito, and Raffaele Mengs, he availed himself of the ablest instruments which the age afforded. Ferdinand I., his successor, was devoted with his whole heart and strength to hunting and fishing; his hounds, his nets, and his spears, were more precious in his eyes, than the finest efforts of the chisel or the brush; yet even Ferdinand entertained Hackert, to commemorate the scenery and feats of the successful chase; and the apartments of Capodimonte and Portici prove that his patronage, or that of Queen Maria Carolina, were, in their happier period, granted where beauty tempted, or where poverty appealed. The private

hours of Francesco were frequently dedicated to the inspection of drawings, and works of art; it has been seen, in the biography of Sig. Fergola, that in travelling he was constantly attended by that gentleman; and the painter can well be believed, when he relates that the secretary often tarried with his portfolio in the antechamber, while the King lingered over the painter's more attractive leaves. The ex-Queen of the French, whose childish and still joyous features adorn, at Capodimonte, the happiest canvass of Angelica, cherished in her greatest fortune the arts of her native country. The Prince of Salerno formed a collection of ancient and modern paintings, of no common value. The late Queen Dowager ever extended a kindly hand to struggling genius, and herself painted with a perseverance worthy of applause. The Duchess of Berry follows in the same amiable path. The Count of Aquila, Lord High Admiral of Naples, has kept the hand of Sig. Smargiassi in constant activity, and now protects Mr. Seaforth, an English painter of marine, whose invention is exerted in recording the triumphs of the Sicilian flag. The Infant Don Sebastian of Spain, married to the Princess Amalia, forfeited, by his attachment to Don Carlos, a great estate and a

noble gallery, but amuses and dignifies his adversity by dedicating himself with decided success to the labours of the easel. It would be plainly unjust to deny the King a spontaneous participation in tastes which are common to nearly all his family; yet the arts of Naples lie under such obligations to the minister whom I have named above, that he claims a separate and grateful notice.

Niccola, Marquis Santangelo, the son of a distinguished lawyer and scholar, inherited from his father a predilection for pictures and classical antiquities, and treasures in both, which had been ably chosen, and cheaply purchased, from the great wreck caused by the Revolution, and the French invasion. During the period of his ascendancy, he manifested by the courtesy of his personal intercourse, by his sympathy for obscure merit, by his intercessions at court, by the example of his private acquisitions, by the promotion of public works, a praiseworthy desire to raise the artist in social estimation, and the arts to that development, which the political system of the country denied to the other branches of intellectual culture. He regulated the exhibitions; he

*Marquis  
Santangelo.*

multiplied the rewards of proficiency ; and, what was of no slight utility, he facilitated the royal purchases by economizing on the budget of his department, and furnishing, in many cases, half the price of the works chosen for the collection of the sovereign ; an arrangement of which we may admire the benevolence, and excuse the irregularity. It may be regretted that Marquis Santangelo did not unite with his enthusiasm and taste, a greater originality and vigour of mind : educated and advanced under the dominion of the French, he still adhered, in some degree, to the principles of the Imperial time, both in politics and arts ; hence it was that, notwithstanding his intelligence and authoritative position, he did nothing to emancipate the national pencil from foreign influence ; he did not help to strike off the chains which, for nearly half a century, constrained the Christian genius of Italian painting to drudge in the Pagan academy of David. During the long ascendancy of Marquis Santangelo, he laboured under grievous imputations, engendered in the feverish fancy of a people, who thought virtue and merit impossible in the instrument of arbitrary power. It was rumoured and believed, that he made the authority of a

minister instrumental in gratifying the passions of a virtuoso. He might be propitiated with a picture or a vase. Guilt, it was alleged, was secure in a suit of Roman armour. Poverty was fain to present a gem; and grief might expect redress if provided with a lacrymatory or an urn. His Excellency filled his museum with the misery of his suitors. Time has dispelled many delusions; the antagonists of the deceased statesman would probably now allow, that he directed the internal affairs of his country with systematic industry, and with an improving spirit; and that he would have operated greater reforms, had he not been crossed by the malevolence of his colleagues. After his return, in the year 1849, from an unmerited exile, the moderation and ability of his rule were heightened by the crimes and errors of his successors; and his death has cleared his fame by revealing the honourable mediocrity of his fortune.

Having endeavoured to do justice to the Sovereign and his former minister, the author must observe, that their example has remained unfruitful. In general, the nobility and the courtiers have shown a safe independence in neglecting the royal wishes, when

*The Nobility.*

those wishes were salutary and patriotic. The aristocracy of Naples was not behind that of any other country in the encouragement of the arts, as long as the laws of primogeniture and entail maintained the dignity, the revenues, and the stability of the order. Before the French Revolution, the more opulent families usually possessed in the ancient quarter of the city, their hereditary abode of the fifteenth or sixteenth century; their residence on the Chiaja, betwixt town and country, enjoying the amenity of the landscape and the sea; their summer mansion at Portici, which had sprung up under Charles III., by the emulous extravagance of his courtiers; and to these principal establishments they often added a villa, on the crest of the Vomero, or on the strand of Pausilippo; and always on their landed estate a château, which united the dimensions of a palace with the deprivations of a hut. Each house contained its private Oratory, and every noble race had at the capital, or in the provinces, endowed some religious foundation or sepulchral chapel, on which the grief and taste of successive generations were piously expended. It is obvious, that a vast scope for pictorial and sculptural labour must thus have been afforded, where statuary and painting were the inseparable

concomitants of domestic and religious architecture. In the palace, the caryatides, the trophies, the escutcheons on the gates, gave employment to the chisel; the medallions and compartments on the staircases and in the vestibules, fell to the moulders in stucco; the antechambers were hung with hunting-scenes, and pieces of still life; the ceilings of the great apartments glowed with the amours and the battles of Olympus; while on their walls the canvass of Rome, Bologna, Venice, or Flanders, held the place of honour among the ruder, but still vigorous, productions of the native pencil; the bedchamber had its devotional guardian-picture, its crucifix of ivory or box-tree; its mural ornaments from the mythology of love or slumber: the place of prayer demanded its altar-piece, its images of the Saviour, the Virgin, and the saints; its 'presepio' for the feast of the Birth of our Lord. The church or chapel where, in virtue of some benefaction, the family held its funeral solemnities, was the palace of the departed, rich with votive paintings and variegated marbles, and tombs with effigies of the fair or martial dead, accompanied with all the sculptured graces and alarms which Parnassus and Purgatory could blend. Such were the aliments which a proud and polite aristocracy provided for the

arts. The suppression of baronial superiorities, the impoverishment of estates by war and confiscation, the fatal introduction of the democratic law of inheritance, have rapidly destroyed the fortunes, the manners, and the tastes, which nourished so much elegance and grandeur. The titled Neapolitan now lives in a lodging, and lies in a Necropolis. Excluded from all participation in government by the jealousy of the Crown, the nobility who have retained or regained some portion of their wealth, are viewed with the same unfavourable eye by the liberal party, to whom their names recall the odious associations of feudality and privilege; rejected by despotism, rejected by revolution, without royal favour, without popular respect, with no stimulus to exertion in the present or the future, it is, perhaps, not surprising if this class seeks its consolation in pleasures and pursuits, in which the accomplishments of the mind have but a rare and slender part. The fine arts form the recreation of a great, powerful, and busy society, not the business of a degenerate and idle one. The modish prince of the present day has usually no ambition beyond the display of a smart livery, and an English phaeton; or, if the 'demon whisper,' his 'taste' will be cheaply gratified with a cast of the Calli-



pyge, and the print of a figurante: yet there are exceptions to the common rule of triviality, which therefore deserve to be noticed with the greater praise. The Duke of Terranova is the possessor of an unquestioned Raffaele, and proves himself worthy of the inestimable inheritance, in granting, by his pensions to youthful genius, the means of study, and by his purchases to matured cultivation, the rewards of industry. Prince Santantimo has bestowed a portion of his great wealth in forming a collection of modern Italian paintings, in which the pencil of his country has had a principal share; nor ought the name of the Marquis Ala to be here omitted, who, though by birth a Milanese, has, by his residence and acquisitions, done as much as any native patron to encourage the arts of Naples. A few have not only protected, but assumed the palette. The Duke of Casserano, formerly esteemed by a Queen to be the most amiable of Neapolitans, is now resigned to paint the beauty he was wont to charm, and works in miniature with a more than elegant mediocrity. A higher promise was extinguished in the early death of the Duke of Sant' Arpino, who attempted the walk of figure in the natural size, with the energy which belongs to youth and original genius.

The commercial classes discover a rather sordid spirit, and when they buy, it is an uncheerful effort; they do not disburse their gains gladly on the unremunerating elegances of life. Among the learned, the taste for works of art is more diffused than the means of gratifying it; nowhere, in fact, are there more melancholy examples than at Naples of the rich man who is not a dilettante, and of the dilettante who has no money.

*The Church.* The catastrophes which annihilated the institutions, and almost obliterated the manners of aristocracy, did not spare those portions of the ecclesiastical fabric, which are most exposed to the ravages of political convulsion, though compared with the calamities which befell the religious Orders in France and Spain, those which they endured under the revolutionary dominion at Naples, might be deemed moderate and easy of reparation. There was a regulated confiscation, and no doubt occasional acts of violence and pillage occurred, but there was no general massacre or expulsion, no wholesale malignant demolition of sacred edifices and monuments of art. The property of the convents was seized and converted to secular use under the government of Joseph Bonaparte; the Houses

were alienated and in some cases pulled down, but the church was usually left uninjured, and with the exception of objects in the precious metals, the treasures and ornaments of the sanctuary were respected. Since the restoration of the legitimate dynasty, and with it of a policy more favourable to the interests of the clergy and the Holy See, the monks have been recalled to their ancient abodes, and partially to the enjoyment of their previous revenues; where the estate had irrecoverably passed into private hands, some allowance has been made from the public funds by way of compensation, the laws have been modified in a sense not unfavourable to bequests for sacred purposes, the good Catholic has been gently invited to a posthumous liberality, and the monastic establishments have gradually attained to such a degree of temporal prosperity, that they are enabled to support the externals of religion with some magnificence, and to restore their residences with an appearance of decency, if not to their primitive splendour. The principal churches lately erected, such as that of San Francesco di Paola, which cost nearly one million sterling; that of San Carlo all' Arena, and the great funereal temple of the Campo Santo, have indeed been the work of the government or municipality, and the

projected edifices at Gaeta, designed to commemorate the reception of the Pope, have originated in the devotion of the King; yet the ecclesiastical bodies are not entirely passive; mention has been already made of the noble commission entrusted to the pencil of Sig. Guerra by the Fathers of the Oratory, and at the present moment two of the greatest churches of the capital belonging to the Benedictine and Dominican Orders are undergoing a complete restoration at the expense of their respective possessors; and although in such operations the principal cost is for architectural labour, something must necessarily be adjudged to the sculptor and painter in fresco. The ignorance of the priests in matters of antiquity and taste is indeed often incredibly gross, and the barbarisms perpetrated in guise of improvement are worthy of a Presbyterian heritor or English churchwarden a century ago; yet the thick darkness is already tempered by the dawn, and the morning of a brighter era is unmistakably at hand. The property of the ecclesiastical corporation is fortunately subject to conditions exactly opposite to those which continue to affect the property of the aristocracy. While the latter is liable to be dissipated and parcelled out by every individual death, the former has all the

elements of stability, improvement, and expansion; it is transmitted without debt or division, it is administered with economy, and it possesses in the very essence of the popular faith a principle of development, which can only be arrested by the attacks of revolution, or the imposition of restrictive laws. Should the monarchical party maintain its present ascendancy, there will undoubtedly be a rapid increase in the wealth of the religious orders; a greater refinement of taste, an aspiration for the loftier exponents of devotional feeling, a desire to multiply all the appliances and instruments of ceremonial exhibition will revive with the improvement in their social and financial position, and the Church, enriched and elevated, may again become for a time the nursing mother of the arts.

The highest branch of painting must principally depend upon the demands *Foreign Patronage.* and resources of the national religion, for sacred compositions in the natural size are no longer suited to the fortunes and the habitations of the secular body; nor is this walk cultivated with such eminent success as to invite the custom of the foreign collector. Those who covet the possession of the scriptural or legendary canvass, are more likely to gratify their ambition in the

studios of Overbeck or Ingres than in that of Mancinelli. On the other hand, the whole race of labourers in landscape, genre, animals, and still life, as well in water-colours as in oils, regard the traveller as their main resource, and strive during the summer to supply the requisitions of the winter visitor. The repartition of the employment thus afforded, is regulated by the taste and predilections of the various nations who combine to form the fluctuating market. In conformity with the ruling passion of the present day, the English manifest a preference for architectural drawing, and the monuments of ecclesiastical antiquity, for all that has a Catholic and mediæval physiognomy; the Americans are the peculiar patrons of Palizzi; careless and ignorant of the chivalrous and saintly subjects, their partiality is for that class of compositions, which reproduce the pastoral repose and primitive rustic manners and costume of a stationary peasant life, a condition of existence offering a poetical contrast to their own. The Russians delight in the cheerful decorative landscapes of Smargiassi and Carelli, which may diffuse a perpetual summer within their walls grateful to the eye where external nature is sad and stern; they are also the almost exclusive purchasers of the domestic interior, the

faithful portrait of the southern dwelling which they forsake with such deep reluctance, and which they delight to inhabit in retrospection. The French cannot be numbered among the vagrant protectors of the Italian arts. For the wanderers of every country, whose fortune is too slender for the acquisition of superior works, or whose intelligence is incapable of appreciating their value, there is a copious manufactory of views repeated cheaply from good originals, and preserving with tolerable fidelity the tints and outlines of a scene, which the rudest pencil may scarcely obliterate or disguise. These productions, which give bread to many necessitous painters, and pleasure to many uncritical travellers, may be viewed with charity, even by a cultivated eye, as the ministers to fading memory.

THE END.



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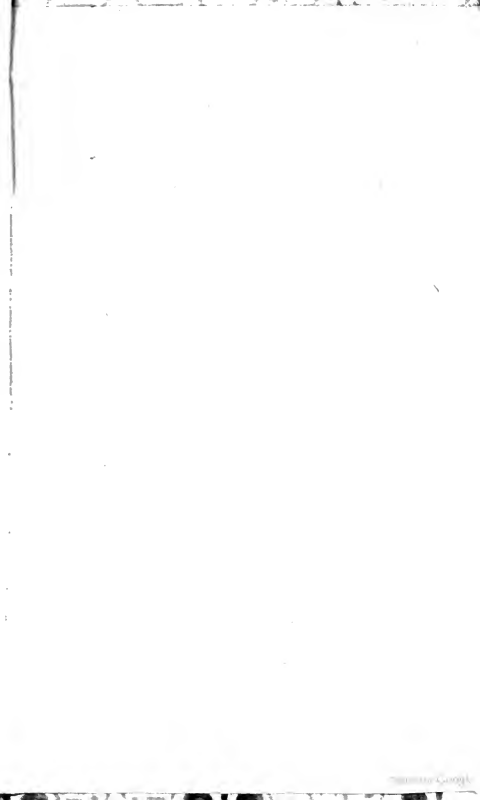
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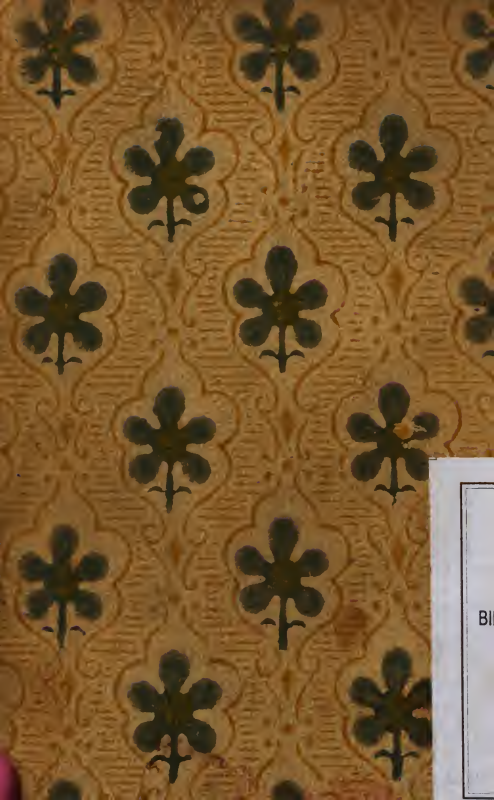
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